

frakcija

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Rad, institucije i virtuoznost stalne su teme kojima se **Centar za dramsku umjetnost** bavio u suradnji s drugim organizacijama suradničke platforme **Zagreb – Kulturni Kapital Evrope 3000**.

U ovom dvobroju donosimo niz tekstova koji su nastali u projektima okupljenim pod nazivom *O radu* ili uz projekte i teme koje su predstavljane tijekom posljednje dvije godine. Program *O radu* tematizira fenomen koji je nestao s liste rasprava u postsocijalističkim društvima, a danas postaje izuzetno važan upravo u umjetničkoj i kulturnoj proizvodnji u svijetu dominantno afektivnog rada (menadžment, komunikacija, marketing, mediji) koji svoje praktične oblike preuzima upravo iz iskustava umjetničke proizvodnje. Drugi je paradoks taj da se umjetnički rad istovremeno pojavljuje u obje forme, materijalnoj i nematerijalnoj. Problem rada važna je poveznica među različitim sferama ljudskog djelovanja i otvara polje mogućnosti i za njihovo strukturno povezivanje. Kako su umjetnost, politika, upravljanje radom, pravo itd. danas uglavnom povezani tržišnim interesima, otvaranje ove teme dovodi u fokus raspravu u povezivanju umjetnika, institucija i privatne sfere na dinamičkom planu proizvodnje, a ne samo prezentacije i tržišta. Ovim dvobrojem Frakcija se priključuje i projektu *documenta 12 publications* koji okuplja 70-tak časopisa, publikacija i on-line izdanja u svijetu (www.documenta.de).

Labor, institutions and virtuosity are the constant themes that the **Center for Drama Art** has been engaged in with other organizations within the collaborative platform **Zagreb – Cultural Kapital of Europe 3000**.

In this double issue we present a series of texts that have emerged within projects grouped under the title *On Labor* or with projects and themes that have been presented during the past two years. The program *On Labor* deals with a phenomenon that has disappeared from the list of discussions in postsocialist societies, and what has become extremely important today in art and cultural production in a world of dominant affective labor (management, communications, marketing, media) that takes its practical forms precisely from the experiences of artistic production. The other paradox is that artistic labor simultaneously appears in both material and non-material form. The problem of labor is an important connection between the various spheres of human engagement and opens up a field of possibilities and their structural integration. Just as art, politics, labor management, law, etc. are mainly linked to present-day market interests, the opening of this theme brings into focus the dialogue concerning the connecting of artists, institutions and the private sphere on a dynamic production plan and not only presentation and the market. With this double issue Frakcija becomes a part of the *documenta 12 publications* project which gathers over 70 journals, publications and on-line publications in the world (www.documenta.de).

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Razmišljajući o institucijama

Jan Ritsema

s engleskoga prevela Nikolina Pristaš



PerformingArtsForum, St. Erme, Francuska



1. Za početak možemo raspraviti institucije koje već postoje.
Dobro su nam služile.
No pitanje glasi je li njihovo "dobro" dovoljno dobro?
2. Govoriti o institucijama čini se kao gubljenje vremena.
Koncept je izvan vremena. Valjano organizirana utemeljenost i trajnost koju ona predstavlja, sprečava promjenu, prilagodbu, pretapanje, velikodušnost, fleksibilnost.
3. U šezdesetima smo prošli veliki marš po institucijama.
Demokratizirali smo institucionalni fenomen i nepažnjom ga prihvatili kao takvog.
Tako institucije ostaju nepromijenjene, još i gore od toga: množe se.
Redatelji koji izranjaju iza barikada šezdesetih postaju novi prosvjetljeni moćnici i maskiraju vlastitu moć bolesnom, represivnom tolerancijom koja ih čini otpornim na bilo kakav otpor.
Njihova strategija suosjećanja prema otporu, čak i ohrabrivanjem, uspijeva odagnati svaki poriv za promjenom.
4. Te institucije postaju nemani, ispunjene funkcionarima s masnim plaćama. U borbi za preživljavanje sama institucija, njen ugled i tržišna vrijednost, postaje važnija od službe koju bi trebala obavljati.
5. Ne samo da institucija počinje vjerovati u samu sebe, već to čine i njeni funkcionari.
Principi, tehnike, profesionalizam. Funkcionari, kao i institucije, gledaju unatrag, u vlastitu prošlost, u ono kako su nekad nešto činili, što su nekad otkrili.
Sistematiziraju 'najbolji' način djelovanja i ustaljuju ga. Oni znaju kako se radi, kako se proizvodi, kako se podučava, kako se pokazuje, kako se služi.
Nažalost, institucije ne sumnjaju. One vjeruju u sebe, a to ih čini preprekom za promjenu.

6. Borimo se za privremenost. Ostavimo institucije po strani.
Ali to je iluzija. To nije moguće, a možda ni poželjno. (Brisanje ostavlja nespoznatljiv trag)
Stoga, pustimo ih da budu. Ali, ignorirajmo ih.
Razmišljajte o drugim načinima razmjene, stjecanja, raspodjele i proizvodnje znanja i informacija.
Razmišljajte o mnogim drugim putovima pristupa znanju.
Razmišljajte o tome možemo li bez institucija.
Razmišljajte o činjenici da informacije nisu u potpunosti i slobodno dostupne, da uvijek morate slijediti procedure, plaćati ulaze, biti izabrani.
Razmišljajte o tome ima li mogućnosti da se prijenos znanja ne organizira preko shema, modula, utabanih putova, linearnosti, bez fiksnih rasporeda u fiksnim prostorijama, bez početka radnog vremena ili ureda.
Razmišljajte upravo o suprotnom, kako proces učiniti plutajućim, hirovitim, nekoordiniranim, nepravilnim i neponovljivim.
Razmišljajte o tome koliko postojanosti trebate.
Razmišljajte o tome koliko privremenosti trebate.
Razmišljajte o tome kako je nemoguće ne učiti.
Razmišljajte o tome kako bi moglo biti moguće učiti bez da smo podučavani, bez da smo instruirani.
Razmišljajte o tome kako zapažate, kako provjeravate opažaje u usporedbi s onim što znate te kako primjećujete razlike.
SHVATITE da je upravo to temelj vježbanja inteligencije i preduvjet za nezavisnost.
Razmišljajte o tome da možemo i da bismo morali artikulirati stavove o tome što učimo i kako učimo.
(Ako ne dopuštamo liječniku da s našim tijelom čini ono što ne želimo da mu se čini, zašto bismo dopustili učitelju ili kustosu da određuje što treba, a što ne treba biti usađeno u naš um i na koji način)
Razmišljajte o tome da su znanja kojima dopuštate da vas aficiraju u istoj mjeri osobni teren kao što vjerujete da je to i vaše tijelo. Čudno, ali tako nešto ne postulira niti jedan ustav.
Razmišljajte o ustavnom pravu koje vam dozvoljava slobodu nad znanjem kojem dopuštate da vas aficira.
Razmišljajte o tome kako je suluda situacija da društvo (čitaj: vi) masno plaća institucije koje misle da znaju kako organizirati prijenos informacija (time što vam, u isto vrijeme, uskraćuju masu informacija).
Razmišljajte o tome da bi informacije, skladištene u institucijama, trebale biti besplatne i dostupne svima u bilo kojem trenutku.
Razmišljajte o tome koliko vođenja uistinu trebate.
Razmišljajte o tome koliko učitelja, kustosa i institucija trebate.
Trebali biste moći koristiti instituciju i imati pravo okrenuti joj leđa onda kad je više ne trebate, umjesto da institucija ima pravo na to da okrene leđa vama.
Razmišljajte o tome da će dobro uvijek ostati dobro, sa ili bez institucije, kao što će i loše uvijek ostati loše. (Mi smo 'dobri' ili 'loši' u relativnom odnosu prema instituciji koju posjećujemo)
Razmišljajte o tome da bi više ljudi moglo na bolji način istražiti i razviti vlastiti talent kada bi imali mogućnost slobodnog kretanja među institucijama i sadržajima.
Razmišljajte proizlazi li manjak motivacije za proizvodnju znanja iz manjka motivacije kao takve, ili iz manjka motivacije za slijedenje pravila u mišljenju i radu na koje vas institucija obvezuje.
Razmišljajte o tome koliko je proklamirana učinkovitost institucionalizirane razmjene znanja uistinu neučinkovita, vremenski neekonomična i represivna.
Razmišljajte o tome jeste li iscrpili sve mogućnosti samostalnog stjecanja znanja.
Razmišljajte o tome koliko možete naučiti od drugih (ako trenirate sebe u postavljanju dobrih pitanja umjesto da dopuštate da vas se trenira u davanju dobrih odgovora).
Razmišljajte o tome koliko na nas zaglupljujuće djeluju te institucionalizirane tvornice za proizvodnju znanja (postajemo strojevi za proizvodnju užitka umjesto da postajemo nezavisni mislioci).
Razmišljajte o drugačijim platformama za proizvodnju i razmjenu znanja: otoci, platane, vrtovi, šume, džungle, rizomi.
Razmišljajte o moći novca i politike, kako ona izgrađuje te institucije, kako ih puni tijelima i licima. Imajte na pameti da je i to način da se ta tijela s licima drže u uspavanom stanju; način da ih se zaglupljuje.
Razmišljajte o poniženjima koje moramo trpjeti kada želimo razviti instituciju, proseći na vratima politike i kapitala.
Razmišljajte o vremenu kada ste imali moć za učenje, o tome kako ste je se odrekli, ali razmišljajte i o tome kako biste je lako mogli povratiti.
Razmišljajte o tome kako bi ta snaga još uvijek mogla biti na vašoj strani. Razmišljajte o tome da za proizvodnju znanja trebamo samo pristup, slobodan pristup informacijama u svakom trenutku.
Razmišljajte o tome da trebate drugoga, da trebate pristup drugome da biste proizvodili i razmjenjivali znanja.
Razmišljajte o tome da i drugi treba pristup nama.
Razmišljajte o institucijama bez zidova.
Razmišljajte o tome da povijest može biti na vašoj strani umjesto vi na njoj.
Razmišljajte o promjeni.



PerformingArtsForum, St. Erme, France

Thinking about institutions

Jan Ritsema

1. Let's first talk about the already existing institutions.
They served us well.
But is their "well" well enough?
That's the question.
2. Talking about institutions sounds like wasting time.
The concept is out of time. The well organised solidity – and the permanence that it represents – prevents change, adaptation, merging, generosity, flexibility.
3. In the sixties we walk the big march through the institutions.
We democratize the institutional phenomenon, and inadvertently, we accept it.
So, they stay, the institutions,
worse: they multiply.
The directors who emerge from behind the barricades of the sixties become the new enlightened authoritarians, masking their power in a sick, repressive tolerance that makes them resistant to any resistance.
Their strategy of sympathising with revolt, even encouraging it, takes away any appetite for change.
4. These institutions become behemoth, filled with functionaries with heavy salaries. In the struggle to survive, the institution itself, its reputation, and its market value, becomes more important than the service it's supposed to render.

5. Not only the institution starts to believe in itself, so do its functionaries.
Principles, techniques, professionalism. The functionaries, like the institutions, look backwards, to their past, to how they did it, to what they discovered.
They systematise the 'best' way to do things, and make them permanent. They know, they know how to do, how to make, how to teach, how to show, how to serve.
Unfortunately, institutions do not doubt. They believe in themselves, which makes them obstacles to change.
6. Let's go for impermanence. Away with institutions.
But this is an illusion. It's not possible, and probably not desirable. (To erase leaves an undesirable trace.)
So then, let them be. But ignore them.
Think about other ways to exchange, gain, distribute and produce knowledge and information.
Think about the many different ways to access knowledge.
Think about whether it's possible to do without institutions.
Think about the fact that information is not totally freely accessible, that you have to follow procedures, pay entrance fees, be selected.
Think about whether it's possible to do without organising knowledge transfer through schemes, modules, routes, linearity, or without fixed schedules in fixed classes, without opening hours, or offices.
Think on the contrary, about how to make these processes floating, whimsical, uncoordinated, irregular and unrepeatable.
Think about the amount of permanence you need.
Think about the amount of impermanence you need.
Think about how it's impossible not to learn.
Think about how it might be possible to learn without being taught, without being instructed.
Think about how you observe, verify observations with what you know, and notice the differences.
SEE how this is a fundamental training in intelligence and a prerequisite to independence.
Think how we can and should have a say over what we learn and how we learn it. (We don't let the doctor do to our body what we don't want to be done to it, why should we let the teacher or curator determine what should be implanted in our head and how.)
Think how the knowledge you allow yourself to be affected by is as much of a private terrain as you have conceived your body to be. Strangely enough this is never stated in any constitution.
Think about a constitutional right which grants you the freedom over the knowledge you allow yourself to be affected by.
Think about how crazy the situation is, that society (read: you) pays heavily for institutions who think that they know how to organize the way information is transferred to you (by withholding at the same time a lot of information).
Think about information warehoused in institutions to be free of cost, and accessible at anytime for anyone.
Think about the amount of guidance you need.
Think about how many teachers, curators, and institutions you need.
You should use an institution and have the right to drop it when you no longer need it, and not the other way around, that they have the right to drop you.
Think how the good will always stay good, with or without institutions, and so will the bad. (One is 'good' or 'bad' relative to the institute one visits.)
Think about how, by being able to move freely between institutions and content, more people might find a better way to explore and develop their talents.
Think about whether your lack of motivation to produce knowledge arises from a lack of motivation as such, or from a lack of motivation to follow the rules of thinking and doing what an institution obliges you to.
Think how inefficient, time-consuming and repressive the proclaimed efficiency of institutionalised knowledge exchange is.
Think about whether you've exhausted all the possibilities to gain knowledge on your own.
Think about how much you can learn from others (when you train yourself to ask the good questions instead of being trained to give the good answers).
Think about how stupidifying the institutionalised ways of these knowledge-producing factories are. (One becomes a machine to please, instead of an independent thinker.)
Think about other platforms to produce and exchange knowledge: islands, planes, gardens, woods, jungles, rhizomes.
Think about how powerful money and politics are, how it builds these institutions, fills them with bodies, and faces. Think about how this is a way to keep those bodies with faces sleeping, a way to keep them stupid.
Think about the humiliations one endures to develop an institution, begging at the doors of politics and money.
Think about how once the power to learn was on your side, you gave it away, but think about how easy it might be to get it back.
Think about how this power can still be on your side.
Think about how to produce knowledge you only need access, free access to information, any moment at any time.
Think about how you need the other, access to the other, to exchange and produce knowledge.
Think about how the other needs access to you.
Think about institutions without walls.
Think about how history can be on your side instead of you being on its side.
Think about change.

DagegenDabei – NaprotivPritom

Borba za relevantnost ili
odnos samoorganizacije,
institucionalizacije i moći (Berlin)

Nicolas Siepen

s njemačkoga prevela Marina Miladinov

Ako je temeljna pretpostavka o nekom paru da se sastaju zbog seksa, koja je temeljna pretpostavka o grupi ljudi koji se sastaju grupno? Wilfred R.Bion

Nije lako definirati “samoorganizaciju”. Očito se tu radi o relativno novom pojmu koji označava i teorijski i političko-praktičan koncept sastavljen od više komponenata. To je hibrid čije su implikacije i mogućnosti naslijeđene, destilirane i preoblikovane iz egzistencijalnih odluka 60-ih i 70-ih godina. Na berlinskoj umjetničkoj sceni početkom 90-ih godina došlo je do pojačane cirkulacije tog pojma, koji se zatim dalje razvijao. Nakon tržišno afirmativnih osamdesetih, koje su bile yuppijevsko desetljeće, mnogi su smatrali da je vrijeme za repolitizaciju umjetničke sfere.

Takvu sferu ili plan razvoja njezinih mogućnosti obilježile su velike A-komponente: autonomija, autopoeza, autsajderstvo, antiautoritarno, antiedipovsko i aktivizam. Iako taj pojam ima svakodnevni prizvuk, zapravo predstavlja neologizam čiju tenziju održavaju komplementarne sile. Kao i u slučaju drugih neologizama, radi se o “prljavom” konceptu koji na specifičan način određuje općeniti pojam kolektivnosti. Prefiksi “anti”, “auto” i “a” u praksi smanjuju “samoorganizaciju” napola, a logika njihova kretanja sastoji se prije svega u načinu na koji se snalaze s tim rezom ili lomom. Upravo iz tog razloga radi se o pojmu iz ljevičarskog arsenala. “Desničarski” pojmovi i koncepti po svojoj su političkoj težnji istovjetni i oduvijek pomireni sa samim sobom, budući da konflikt i rez premještaju prema van. Bahati su i ne trpe nikakve probleme i konflikte u svojoj unutrašnjosti koji bi se mogli vidjeti izvana. Drugim riječima, oni postavljaju jedno statično “Mi” nasuprot neprijateljski konstruiranom “Drugom” protiv kojega se valja boriti. Ključna stvar u konceptu kao što je samoorganizacija sastoji se u tome da se nasuprot statičnome “Mi” postavi neko fleksibilno “Mi Drugi”, pri čemu se linija konflikta, doduše, također povlači duž antagonizama, no takvi se konflikti događaju u unutrašnjosti. Ta razlika između ljevičarske i desničarske kolektivnosti može se u osnovnim crtama primijetiti na svim razinama, sve do stranačke scene. U njemačkom parlamentu su za tu vrstu konflikta bili nadležni “Zeleni” prije nego što su u vladi postali stranka “centra”, budući da su se kao izvanparlamentarna oporba koja je došla s ulice te se pronašla u parlamentarnoj oporbi, vječno borili s dualističkim raskolom na “Fundije” i “Realose”. Dok su “Fundiji” željeli očuvati “radikalno” nasljeđe ulice i kao takvo ga uvesti u parlamentarni aparat, “Realosi” su težili k pragmatičnoj prilagodbi sustavu sa svim njegovim prisilama i pravilima igre. Na kraju su “Realosi” gotovo neizbježno u toj borbi stekli premoć u svoju korist, budući da se dugoročno ne može održati otpor protiv institucionalnih prisila ideološkog državnog aparata ako mu se istodobno formalno pripada i funkcionira u skladu s njegovim mehanizmima. Desničarske stranke, doduše, ne poznaju borbe među frakcijama, već su praktički stopljene s aparatom kao takvim. Ne samo da im je lakše držati zbijene redove – što često znatno uvećava njihovu učinkovitost i borbenu snagu – nego je to, štoviše, njihov politički cilj. Monolitno predstavljati državnu silu – to ih naprosto uzbuđuje. Činjenica da su se Zeleni tijekom vremena po tendenciji razvili u istom smjeru, može se lako vidjeti na primjeru osoba kao što su **Joschka Fischer**, **Otto Schily** i **Daniel Cohn-Bendit**. Dok je jedan mutirao od premlaćenog uličnog borca u državnički napuhanog ministra vanjskih poslova, drugi je od zelenog odvjetnika RAF-a postao “službeni huligan” u ulozi ministra unutarnjih poslova SPD-a. Parola APO-a o “dugom maršu kroz institucije” tu nalazi svoj idiotski reformistički kraj: pod plažom leži asfalt! Ukratko, revolucionarni *sponty* “Dany le Rouge” postao je real-političar “Dany le Vert”. Svaka na svoj način, ljevičarske “alfa-životinje” distancirale su se od svoje političke prošlosti i poklonile se parlamentarno-demokratskom aparatu. Analizu političkih implikacija tih procesa ovdje bi nas predaleko odvela. Ali to ne znači da se strukturalni pomaci unutar demokratskog aparata moći ne mogu, promatrano s ljevičarske pozicije, i pozitivno odraziti na oblikovanje društvene hegemonije. Međutim, matrica državnih institucija i njezin ideološki okvir ipak se ne mogu iznutra radikalno dovesti u pitanje i promijeniti, a kamoli ukinuti. “Dugi marš kroz institucije” od 1968. godine zapravo je bio “Dugi put prema centru”, koji je okončan krajem 90-ih godina. Učinak je bio znatno proširenje manevarskog prostora za buržoaziju, uslijed čega je sada mogla postaviti svoje kapitalističke interese na globalnu ekonomsku osnovu. Željezna dama u Engleskoj i senilni bivši glumac **Ronald Reagan** u SAD-u 80-ih godina razradili su neoliberalan vojni red koji se do danas u potpunosti razvio te se svi borimo s njegovim posljedicama – ukratko: pred Slobodnim tržištem svatko je sam, ali zajedno s drugima.

Taj generalni politički *rollback*, međutim, nije slijedio neku homogenu i linearnu logiku koja bi se na svim društvenim područjima i razinama odvijala u istom obliku. Prije se može reći da na početku procesa – ako se uopće može točno lokalizirati nekakav početak – stoji društveno skretanje s kursa. Nakon što je ono što se obično naziva “svibnjem 1968.” došlo do mrtve točke, naime realna iluzija o dalekosežnoj i temeljnoj promjeni društvenih odnosa na rangu država i njihovih institucija, kao i radničkih organizacija, imajući svagda u vidu međunarodni kontekst, jedni su se zadovoljili onime što se postiglo i vratili u “reformirane” tvornice, sveučilišta i urede, dok su drugi odlučili “spakirati kofere”.

Kolektivne seoske komune, knjižare, umjetničke družine, psihijatrija, sveučilišta, dječji vrtići, *patchwork* obitelji: čitava parada hipijevskih, samoorganiziranih “mikro-država” unutar države u kojima se nastojalo ostvariti društvene sektore ljubavi, rada, života, (nekada podijeljene na privatne i javne), autonomno i na najužem mogućem prostoru te mimo društvenog konsenzusa, pri čemu se prije svega nastojalo doći do samoostvarenja: “*L’etat est mois*”.

Govoriti u tom slučaju o “mikro-državama” graniči sa sarkazmom i kritikom, koja se prilijepila za te “kolektive” tijekom njihova razvoja i koja se uvijek izvlači na površinu kada se želi objasniti njihova objava bankrota. I marksistička ljevica i liberalna desnica predbacuju tim skupinama i samoorganiziranim institucijama navodno spontano proživljavanje želja u svrhu individualističkog samoostvarenja, zajedno s tendencijom restauracije autoritarnih struktura iznutra. Konzervativnim desničarima one još i danas mirišu na anarhizam, a marksistima na anarhizam i buržujski individualizam. Neoliberalnim kapitalistima, doduše, također mirišu na anarhizam i opasnost, ali to ih nije spriječilo u tome da razviju vlastitu ideologiju samoostvarenja na radnome mjestu i pretvore čitav arsenal iskustava i kodova stečenih u samoorganizaciji u fleksibilan *pop-management*. To je opet predstavljalo povod za direktno prebacivanje krivnje na navodne apologete proživljavanja želja i nedržavne kolektivnosti za taj proces ideološkog prilagođavanja kapitala. To je možda i ispravno u slučaju starih šezdesetosmaša kao što su Schily, Fischer i Cohn-Bendit, ali oni u svojoj dvojakoj funkciji, naime kao mete mržnje i modeli uspjeha, izražavaju proturječni razvoj “Nove ljevice” nakon 1968 g. samo na razini državnih institucija. Kada bismo ih učinili mjerilom za cjelokupnu društvenu realnost, pristupili bismo njihovim životopisima i onome što oni predstavljaju na apsurdan način. Na primjer, pratimo li taj proces na razini supkulturnih miljea, ukazat će nam se složenija slika, koju je nužno promatrati diferencirano. U Njemačkoj je još prije pada Berlinskog zida došlo do neslaganja unutar ljevice koja su je podijelila na “Novu ljevicu”, izgrađenu u otklonu od doktrine Komunističke partije, radničkog pokreta i marksističke topografije baze i nadgradnje, kulturnu ili pop-ljevicu i političku ljevicu. Dok je politička ljevica u svim svojim varijantama zadržala u suštini politički vokabular i kodeks ponašanja, kulturna je ljevica razvila istančan pristup kulturnim kodovima i organizacijskim formama, oslobodivši se fiksacije na tvornicu. Mogućnosti političke intervencije i analize povećale su se u osnovi za one proizvode i tehnike kulturno-industrijskog sklopa koji se sada, za razliku od razdoblja prije kritičke teorije Frankfurtske škole, više nisu interpretirao sasvim negativno, kao ideološki izraz kapitalizma, nego je mutirao u kritičko-afirmativni okvir referencije koji se dao prilagoditi i preusmjeriti. Među omiljenim oblicima akcije sada su postali novinarski članci i pop-magazin kao što je Spex, koji su kreirali ključne riječi ljevičarskog imidža. Kasnije su tome pridodani umjetnički časopisi i tekstovi o umjetnosti te politički magazini kao što je Die Beute: oni su produbili društveno-kulturni pokret, koji se artikulirao na polju kulture i očitovao u produkcijama koje su bile kritične prema institucijama, kreirale politički identitet i bile glazbeno orijentirane. U Berlinu 90-ih godina – ali ne samo ondje – te su aktivnosti dobile novi poticaj nakon pada zida. Pospješena specifičnom situacijom Istočnog Berlina – nestankom Željezne zavjese, masom praznih zgrada, jeftinim najaminama itd. – razvila se u okruhu Berlin-Mitte, osobito u Scheunenviertelu (židovskoj četvrti Berlina iz razdoblja prije Drugog svjetskog rata, čija je “praznina” imala osobito sablastan prizvuk s obzirom na pozadinu nacističke i DDR-prošlosti) neka vrsta zlatne groznice u pogledu mogućnosti samoorganizacije. Galerije, klubovi, barovi, kazalište i akcijski prostori postali su na nekoliko godina točke gdje se kristalizirao čitav jedan društveni svijet, u kojemu su se najrazličitije kulturne aktivnosti preklapale ili barem dodirivale u onoj mjeri i s onim intenzitetom kakve nisam primjećivao u drugim gradovima. Pritom se od samog početka radilo o izrazito proturječnom i konfliktnom procesu, na kraju kojega se istrošio i sam koncept kulturne ljevice. Odvelo bi nas predaleko ako bismo ovdje pokušali rekonstruirati taj razvoj; umjesto toga, želim nakratko konkretizirati koncept samoorganizacije s pomoću jednog primjera iz vlastitog iskustva. Nakon što sam neko vrijeme živio u Parizu, Berlin mi se u usporedbi s njim činio potpuno nedefiniranim. Ideja o unajmljivanju nekog od brojnih praznih lokala i uređenja radnog prostora kojim bi mogli izaći u javnost nametala se već zbog puke prisutnosti svih tih neiskorištenih prostorija, ali i zbog već postojećih primjera *Zwischennutzung*, kojima je grad obilovao. *Zwischennutzung* je značio da su se prostorije i zgrade koje je inače koristila neka privatna firma ili su pretvoreni u javni prostor, mogle “legalno” koristiti u neku drugu svrhu na određeno vrijeme, naime dok se ponovno ne nađe netko tko će ih vratiti u “redovnu” uporabu. Bio je tu nekadašnji frizerski lokal u blizini Potsdamer Platzja koji je pretvoren u klub, ali je još uvijek nosio stari natpis *Friseur* i kao takav je bio poznat. Iza ugla nalazili su se Elektro u staroj trgovini električnom opremom, Tresor u nekadašnjoj zgradi banke i WMF, redom tehnoklubovi koji su se zvali po nekadašnjim vlasnicima ili mjestu koje su sada predstavljali. Tijekom vremena ti su profani natpisi i svjetleće reklame postali kulturni *label*, koji je dijelom nadživio svoje podrijetlo i opstao do danas ili preselio dalje. Jer *Zwischennutzung* je značio i čestu selidbu. Potsdamer Platz, dakle središte grada, bio je u to vrijeme još pustara, a vikendima se pretvarao u golemi buvljak. Kod tih mjesta bilo je zanimljivo to što nisu naprosto imala neku funkciju, nego je svakome bila pripojena vlastita društvena struktura, koja je ostajala dostupna i preko dana, iako u drugim kontekstima. Ta su mjesta imala jedinstvenu egzistenciju i specifičnost, a istodobno su bila dijelovi neformalne mreže koju nitko nije planirao ili organizirao. I sâm sam s jednom skupinom ljudi koja se nazvala “Klasse Zwei” isprva unajmio prostorije stare DDR službe za odvoz smeća, a kasnije smo prešli u jedan lokal u SchröderstraÙe. Upoznali smo se na Umjetničkoj akademiji gdje smo zajedno organizirali izložbe, a nakon studija odlučili smo nastaviti s radom u samoorganizaciji. Iako je najamnina tih prostorija bila vrlo niska, bio nam je, dakako, potreban novac kako bismo mogli djelovati. To je u našem slučaju značilo prijavljivati se za kulturne subvencije i jednom tjedno voditi “ilegalni” bar. Takvih barova bilo je mnogo, za svaki dan u tjednu po jedan, a naš se održavao utorkom. Nije ga bilo potrebno reklamirati, budući da se tako nešto odmah pročulo te je svakoga tjedna bio ispunjeniji nego što bismo poželjeli. Prihodima od prodaje pića mogli smo plaćati naše aktivnosti i prostorije. Međutim, ubrzo je postalo jasno da vođenje bara nije bila samo ekonomski nužna usputna djelatnost, nego presudan dio cjelokupne društvene konstrukcije i također opterećenje. Nabrajam ovdje te banalnosti jer one prestaju to biti kada se radi o samoorganizaciji. Čim se čovjek nađe izvan institucionalnog i jasnog financijskog okvira, ekonomska,

društvena i sadržajna razina automatski se stapaju u neku vrstu subjektne grupe, da se poslužim terminom **Félix Guattarija**. Te razine, područja i funkcije u institucijama su obično odvojeni i podložni hijerarhijskoj podjeli rada. To razdvajanje unosi određenu apstrakciju i regulira procese. Svaki nositelj funkcije u kolektivu plaćen je prema djelatnosti koju obavlja. U subjektnoj grupi kako je definira Guattari granice po tendenciji nestaju ili se moraju uvijek iznova odrediti i dogovoriti. Pojedinačni članovi grupe nisu naprosto nositelji funkcije, nego egzistencije koje se međusobno preklapaju i koje zajedno čine nešto slično grupnoj subjektivnosti, koja je na više načina vezana za okolinu. Grupa zajedno kreira umjetni teritorij, nadjeva si ime, uslijed toga često koristi riječ “Mi” i na taj način postiže uočljivost i javnost koje određuju krhke rubove subjektne grupe. Čak i ako su ti rubovi propusni, takva samoorganizirana kolektivna mjesta posjeduju mobilni identitet koji ih razlikuje od drugih mjesta i dovodi ih u odnos konkurencije s njima. U slučaju Klasse Zwei, postojalo je više razloga za njezino stvaranje: želja za određenom autonomijom u odnosu na umjetničku produkciju i njezine institucionalne prisile, osjećaj nužnosti povezivanja kritičko-teorijske prakse i umjetničke produkcije i njezinog iznošenja u javni prostor u obliku političke intervencije te želja da imamo vlastiti prostor gdje ćemo raditi. Željeli smo političku umjetničku praksu koja neće stajati na raspolaganju samo slobodnom tržištu i edipovskom trokutu galerist-kolekcionar-umjetnik, a ipak će imati utjecaja na polju umjetnosti. Ali iako takva grupa posjeduje “identitet”, određuju je i snažne centrifugalne sile, koje je po tendenciji razdiru. Osim toga, personal iz sfere umjetnosti, koji je uvijek u potrazi za novim materijalom za svoje institucije, zainteresiran je za to da ipak pronađe neki oblik uporabe i prisvoji dijelove kolektivnog rada. Za taj odnos napetosti i paradoksalnosti u jednom smo trenutku autoironično upotrijebili termin *DagegenDabei* (*NaprotivPritom*). Druga ključna riječ bila je gentrifikacija, koja označava kapitalističko prisvajanje propale gradske četvrti, u kojoj kulturni proizvođači kao što smo mi, privučeni morbidnim šarmom i jeftinim najamninama, stvaraju svojim inicijativama novu “atraktivnost” i na taj način dovode neprijatelja u vlastitu kuću, budući da će zbog pomanjkanja novca naposljetku morati napustiti četvrt. Slični procesi odvijaju se u svim svjetskim metropolama, ali s vremenskim odmakom. U Berlinu 90-ih godina s gentrifikacijom i reakcionarnim konceptima kao što je Zero Tolerance – u onim krugovima koji su zauzeli emancipatorsku poziciju – bio je povezan kritički urbani diskurs s umjetničkom i ekonomskom praksom, koji je bio materijaliziran kao kolektivnost. Osim bara, ureda i arhiva organizirali smo izložbe, osnovali bend (Zigaretten Rauchen) i surađivali s političkim grupama s drugih područja (antirasizam, arhitektura, sociologija itd.). Osim službene domene umjetnosti, koja je, kao i uvijek, slijedila vlastite interese, postojala je u to vrijeme gomila etabliranih i međunarodno raspršenih umjetnika i umjetnica, koji su s pomoću sredstava izložbi u galerijama i muzejima prakticirali umjetnost koja je bila kritična prema institucijama. Između tog područja umjetničkog tržišta i paralelnog univerzuma samoorganiziranih prostora ponekad je dolazilo do preklapanja i suradnji koje su rezultirali određenom uočljivošću i privlačili pozornost. Budući da je umjetnička produkcija ovisna o neprestanom inputu i da ne želi zaostati za određenim procesima, novi se tip kustosa uputio u potragu za poveznicama i uporabama produkcijskih formi koje uslijed svoje kolektivne i kaotične strukture i političkog usmjerenja nisu bile jasno definirane u pogledu autorstva, podjele rada i stvaranju profita, te su kao takve bile vrlo teško pristupačne za prisvajanje. Nerijetko su takvi kustosi i sami ranije bili umjetnici pa su iskoristili okolnost da posjeduju potrebne društvene kontakte i specifičnu insajdersku perspektivu, a istovremeno ipak imaju pristup do željenih sredstava. Tu bi, međutim, bilo prejednostavno govoriti o “zlom” procesu prisvajanja. Kao prvo, svaka društvena interakcija sastoji se od barem dva subjekta i upravo njihova često prijateljska blizina (posjećuju iste barove, gledaju iste filmove i studirali su na istoj akademiji) otežava procjenu, budući da se radi o složenim i višeslojnim procesima. Ipak, postoji jedan presudan “lik” koji se može izolirati iz tog klupka odnosa, a koji nije bio samo specifičan za samoorganizaciju 90-ih godina, nego dotiče i srž stvari u pogledu teorije moći. Ako krenemo od toga da samoorganizaciju karakterizira izrazito stvaranje onoga “Mi”, kao što sam ranije opisao (Mi to činimo drugačije!), koje se nastoji odvojiti od određenog etabliranoga “Mi”, a da pritom ne ostane na razini puke suprotnosti, onda u grupnoj konstrukciji nastaju sukobi i tlačne sile koje se postupno ili naglo šire i narušavaju to “Mi”. Društvene grupe sastoje se od procesâ razmjene. U kapitalizmu je prevladavajuća razmjena radne snage za novac. Prevladavajuće mjesto te razmjene na polju umjetnosti su njezine institucije i ondje se kapital akumulira i cirkulira. Tu razmjenu organizira hijerarhijska struktura moći, u kojoj također vlada podjela rada. U samoorganiziranim “institucijama” i projektima uvijek nedostaje novca, te se razmjena proteže na sva područja života. Na taj način, doduše, ostaje razmjena, ali postaje difuznom i nepredvidljivom. Bez obzira na to kako se definira i oblikuje ono “Mi” neke grupe i njegovi ciljevi, na interakcije uvijek utječu ti difuzni i nepredvidljivi procesi razmjene, proizvođači iritacije i probleme koji ne uspijevaju pronaći oslonac i odluku u novčanoj razmjeni, budući da nema novca koji bi se mogao investirati. Stečeni kapital u pravilu je dovoljan samo za reprodukciju uvjeta mogućnosti pa stoga kao da i ne postoji. Tjednim barskim poslovanjem mogli smo održavati prostorije i infrastrukturu i dijelom financirati akcije. Ali bez subvencija nije bilo plaća, a bez plaća je kolektivni rad proizvodio neosobne umjetničke predmete (robu), koja se prodavala na dvostruki teret svakog pojedinca. Pojam koji je tu bio u opticaju jest onaj “samoizrabljivanja”. O tom sklopu dalo bi se mnogo toga reći, ali ovdje me zanima samo područje ranjivosti koje on stvara, omogućavajući da se relativna autonomija i jedinstveni ustroj samoorganiziranih mjesta potkopavaju “izvana” i da im se nameću teme. Dovoljan je jedan kustos koji pošalje svojeg pomoćnika koji ponudi grupi X da sudjeluje na nekoj izložbi. Grupa X raspravljać će o tom pitanju po principu Da ili Ne (prva svađa); ako donese pozitivnu odluku, raspravljać će o tome što će ondje predstaviti (druga svađa), a kada izloži kustosu svoje uvjete, ovaj će reći da mu je potrebno IME i da ga zapravo zanima samo jedna ili nekoliko osoba iz grupe X (treća svađa). Tako će, doduše, doći do grupne akcije, ali suparništvo je uspostavljeno. Po završetku izložbe neki će se eventualno izdvojiti iz grupe X i iznijeti na tržište kolektivno stečeni kulturni kapital pod vlastitim imenom. To se ne mora dogoditi i možda zvuči odviše mehanički i moralistički, ali ipak, u određenom trenutku Klasse Zwei nadišla je samu sebe i raspala se na komadiće, a procesi koje sam upravo opisao tu su itekako bili utjecajni. Ta nulta točka nije pogodila samo našu grupu, nego je bila izraz erozije cjelokupnog “berlinskog sklopa”, a zanimljivo je to što se poklopila sa smjenom desetljeća, koja je u ovom slučaju bila i smjena tisućljeća. Doduše, izostao je milenijski *bug* kojega su se svi pribojavali, ali se potvrdilo željezno pravilo da se pomaci u društveno-kulturnim i političkim hegemonijama događaju u desetogodišnjem taktu.

Part 2 long version

Devedesete godine bile su s te pozicije – barem u Berlinu – nešto kao kratki *intermezzo* u pogledu repolitizacije kulturne produkcije kojom su u potpunosti vladala tržišta kapitala. Danas, 2006. godine, umjetničko tržište već odavno ne cvate, a središte kapitalističke proizvodnje postupno seli iz SAD-a i Europe u Kinu, odnosno stvaraju se novi, mješoviti odnosi. Pogledamo li detaljnije tu mješavinu na makro i mikro razini, uočiti ćemo dvije stvari: kapitalizam nije JEDNA stvar ili JEDNA logika, koju kao da gura neka viša sila, nego određeni način proizvodnje koji se mora neprestano granati, iznova zasnivati i prilagođavati kako bi pronašao oslonac u potpuno drugačijim društvenim sklopovima i eventualno se uspio potvrditi. Drugim riječima, kapitalizam se nikada ne može vidjeti u čistom obliku i ta je riječ stoga samo uvjetno prikladna kao politički borbeni pojam, budući da će gotovo neizbježno onoga tko se njome koristi upetljati u antinomije i performativne proturječnosti koje se u biti ne mogu razriješiti unutar “sustava”. U određenom smislu upravo su “slobodna” tržišta i globalne makro-strukture kapitalističkog načina proizvodnje ono što izaziva mikro-strukturalne pobune, ispade i otpore – dakle, oblike samoorganizacije – na društvenoj, tehnološkoj i kulturnoj razini, koji, nakon što jednom krenu, mogu predstavljati itekakvu opasnost za određene domene “sustava”. Istodobno se ti “otkloni” manifestiraju i artikuliraju na samoj matrici kapitalizma i uzimaju iz tog svijeta sav materijal kojeg nastoje primijeniti u borbi protiv “Sustava”. Samo je tako moguće objasniti zašto ti “mali bjegovi” uglavnom završe jedno i to nevjerojatno brzo: ili ih se lokalizira i suzbije ili pak sami postanu roba. Postati napredna roba svijeta – taj slogan s kojim bi trebalo biti na oprezu, i to ne samo zbog činjenice da se njime služe antisemiti svih nijansi – jasno pokazuje da između makro-razine postojećih sila i hegemonija s jedne strane i mikro-fizike subverzija s druge postoji trajna razmjena sredstava za proizvodnju i investicija, koji, doduše, nisu istog podrijetla, ali su međusobno isprepleteni do nerazlučivosti. To je ono što svaku retrogradnu političku referenciju čini toliko teškom i naposljetku je pretvara u kompliciranu arheološku i genealošku zadaću čitanja semiotičkih i materijalnih tragova, koji opet *ad infinitum* ukazuju na druge tragove. Koristeći metodu dekonstrukcije **Jacquesa Derride** može se, između ostaloga, izučavati način na koji su ta “potraga” i ta “subverzija” uvijek u opasnosti da ostanu na mjestu ili da se izgube u gustišu referencija. Jer čak i ako stoji da tekstovi, kao i svjetovi, proizlaze iz pomaka i pokreta samoodcjepijavanja “différance” i stoga ne mogu biti prirodne esencije, u stvarnosti oni djeluju tako kao da jesu esencije i to ih čini toliko učinkovitim. Naravno da je rasizam konstrukt koji se teži pokazati kao prirodna datost. Međutim, čak ni najbrižljivija dekonstrukcija tog diskursa i te prakse ne može ga spriječiti u tome da i dalje funkcionira i pustoši, a isto vrijedi i za svaki društveni konstrukt i cjelokupno društvo kao konstrukt. Naravno da je svako društvo, pa čak i ono najreakcionarnije, hibridni bastard, ali ipak se i ono najslobodnije ponaša kao da je gotovo prirodna zajednica koja zna gdje su njezine granice i njezina izvanjskost. Bez tih odrednica ne bi bilo društava, kultura ili naroda, nego tek stanovništva razasutog po cijeloj Zemljinoj kugli, Narod u čistom obliku. Ta logika nije ograničena na velike jedinice na makro-razini, nego pogađa i sklopove, podsustave i mikro-vakuole iz kojih su sačinjene samoorganizirane grupe i prostori. I tu se povlače granice i stvaraju neki “Mi” te se neko vrijeme proizvode identiteti i esencije koji podliježu specifičnoj raspodjeli vidljivosti i nevidljivosti, a u njihovoj unutrašnjosti nastaju odnosi moći koji ne samo da obilježavaju i strukturiraju način rada, nego također vode u neposrednu blizinu struktura protiv kojih se valja boriti i koje se nerijetko ponavljaju. Svaka različitost povezana je sa specifičnim oblikom ponavljanja. Da bismo se oslobodili tradicionalne forme, konvencije ili normalnosti, moramo ne samo prozreti njihovu fetišističku strukturu, nego ih i trajno spriječiti u tome da nastave funkcionirati na apstraktnijoj razini. Nerijetko “umijeće uma” biva potpuno poraženo od strane umijeća moći. Promatrano s toga gledišta, referencije 90-ih godina na 60-e i 70-e pokazuju se rudimentarnima i dijelom prilično naivnima. U osnovi su razni subjekti u nekoj vrsti arheološkog istraživanja nastojali iz raznih smjerova brižljivo rekonstruirati krhotine političke prakse koja je već za svoga procvata podnosila bolne poraze *en masse*, budući da nije bila sposobna ili voljna – i to ne mislim u omalovažavajućem smislu, nego kao činjenicu koja pokazuje veličinu problema – pripustiti k sebi političke i društvene realnosti u cijeloj njihovoj složenosti i ustrajnoj tvrdokornosti. Kod marksista se smatralo usputnom proturječnošću kada su uspjeli odgoditi emancipaciju žena ili homoseksualaca za vrijeme nakon revolucije, a zatim su ih prvom prilikom kruto suzbili kao kontrarevolucionarnu, buržujku dekadenciju. Isto vrijedi za rasizam i antisemitizam te naposljetku ukazuje na repeticijsku mašineriju koju Derrida naziva falogocentrizmom i naprosto beskrajn dijamant njezinih tragova – ukratko, patrijarhat.

Ako želimo napredovati u retrospektivi ili aktualnoj analizi samoorganizacije, moramo usmjeriti pozornost na način na koji se tu u višestrukobnom obliku iznova javljaju oni problemi moći za koje obično smatramo da su locirani “vani”. Međutim, takva refleksija nikada ne smije biti svrha samoj sebi, budući da, kao prvo, kritika određenih oblika moći lako i sama postaje oruđe moći, kao drugo, ne može nikada postojati neko “vani” u odnosu na moć, a kao treće, politička radikalnost tu bi mogla ostati kratkih rukava: protivniku ništa nije draže nego kada se ljevičarske grupice bespomoćno koprcaju u vlastitom sektaštvu ili se međusobno trgaju na komade. I to je jedna od mnogobrojnih pouka iz iskustava i borbi 60-ih i 70-ih godina.

Na primjeru **Andyja Warhola** i povijesti njegove **Tvornice** može se dobro rekonstruirati koliko su čvrsto isprepleteni ti svjetovi. Osobitost Warhola vjerojatno je u tome što je bolje od bilo kojeg drugog umjetnika svoga vremena prepoznao što nam se sprema i k tome je još bio u stanju naći u tome svoje mjesto na izrazito ambivalentan način. Ali ovo potonje možda bi se moglo ubrojiti u njegove slabosti.

Eto, dakle, kratkog ekskursa vezanog uz njujorški **Velvet Underground**, o izmotavanjima i varkama strukturalne moći i pozivanja na ideologiju kojemu je svrha staviti soli na rep kulturnoj samoorganizaciji.

Warhol l’entrepreneur

U jednoj od svojih lakonskih izjava (koji bi svakom *talk-showu* dali notu glamura) Andy Warhol iznio je sljedeće iskustvo: “Rado sam pravi čovjek na krivom mjestu i krivi čovjek na pravom mjestu. Ali ako ti uspije jedno od toga, ljudi ti okreću leđa, pljuju ti u lice, pišu loše kritike o tebi, premlate te ili opljačkaju, ili te pak nazovu laktarošem. Ali obično se ipak isplati biti pravi čovjek na krivom mjestu i krivi čovjek na pravom mjestu, jer uvijek se dogodi nešto zgodno. Možete mi vjerovati, jer ja sam bio pravi čovjek na krivom mjestu i krivi čovjek na pravom mjestu i od toga sam napravio karijeru. O tome stvarno ponešto znam.”

Warhol tu spretno estetizira križ “postmoderne” subjektivnosti u odnosu prema proizvodnji: učiniti je korisnom za sebe ili predati se njezinoj smrtonosnoj gravitaciji. Iako je osjetno prisutna, riječ “rad” još uvijek je prikrivena u tom koketnom mitu o uspjehu. To bi moglo ukazati na razloge zbog kojih drugim radnicima i radnicima Tvornice nije uspio taj hod po žici te su ispali iz njezine orbite.

Na prvi pogled i s obzirom na stilizaciju Warhola od strane njega samoga i drugih, njegova izjava djeluje kao manevar odvrćanja pozornosti. Pa nije li se zavjetovao da će se riječju i djelom posvetiti isključivo kapitalizmu *à la* New York i da neće štovati drugih bogova osim Superstara? Nije li u potpunosti izrazio i ostvario želju **Henryja Forda** da proizvodi kao stroj u tvornici, na tekućoj traci? Ne bi li se prije očekivalo da će uspjeh i karijera nekoga kao što je Warhol počivati upravo na subjektivnoj kvaliteti tako savršenog prilagođavanja kapitalističkim odnosima i poznavanja njihovih zakona te da će uvijek biti u pravo vrijeme na pravom mjestu i činiti pravu stvar? U tom procesu prilagodbe nestao bi i sam subjekt i postao, za volju odnosa, neka vrsta strukturalne mimikrije koja čini suvišnim svaki individualni izraz u proizvodnji i ostavlja iza sebe samo negativne tragove. “Ja” kao mazivo u postrojenju društvene proizvodne mašinerije, kao nejasnoća u naizgled mutnom sitotisku **Marilyn Monroe**. Ali to je opet napravio netko drugi... neki radnik... Zaigrani pregovori o honoraru u Tvornici:

Malanga: Biste li rado nadomjestili ljudski trud strojem i zašto?

Warhol: Da! Jer je ljudski trud odviše naporan!

Malanga: “Sitotisak na svili” s minimalnim odstupanjima zahtijeva osobito iskusne tehničare. Što bi se dogodilo kad biste, na primjer, imali priliku nabaviti stroj programiran pomoću magnetne trake s digitalnim signalima s pomoću kojih bi se upravljalo teškim izvedbama sitotiska na svili, ono što inače ja radim?

Warhol: Sve bi se moglo izvesti s većom preciznošću.

Malanga: Želite li reći da imam vlasničko pravo na svoje radno mjesto? Mislim, posjedujem li svoje radno mjesto za cijeli život?

Warhol: Ne!

Malanga: Ako moje radno mjesto propadne zbog tehnološke eksplozije, hoće li mi se ponuditi drugo u ovoj “Tvornici”?

Warhol: Možda. Sve ovisi o tome može li se raditi nešto drugo.

Malanga: Hoću li raditi više?

Warhol: Da.

Malanga: Kako ćete se postaviti prema izazovu automatizacije?

Warhol: Postat ću njezinim dijelom.

Malanga: Hoćete li se posvetiti hobijima koji uljepšavaju život?

Warhol: Ne!

Tvornica u navodnicima; pomaci u strukturi rada: sve ovisi o tome može li se raditi nešto drugo. U ovom razgovoru u četiri oka – uz izostanak sindikata – osim što se ističe podjela rada i hijerarhija između kapitalista i radnika, postoje dvije upadljive točke odstupanja. Kao prvo, čini se da, prema šefovim riječima, racionalizacija ne može ukloniti namještenika. Sam kapitalist pokazuje se spremnim priskočiti u pomoć time što neće dopustiti da slobodno vrijeme – koje proizvodi automatizacija proizvodnje – preraste u nezaposlenost, nego će ga preusmjeriti na proizvodnju drugih subjektivnosti. Gotovo se čini da se kapitalist žrtvuje za svoga radnika kako bi zatvorio opasnu pukotinu koja je nastala, i to tako da sam u njoj nestane. Ta žrtva, međutim, nije nesebična, budući da moguće nestajanje obećava dvije stvari. Kao prvo, njime se subjekt oslobađa od napornosti ljudskoga truda, budući da odustaje od svoje individualnosti, svoga Ja, a kao drugo, ono proizvodi tajanstveni profit: prividnu desubjektivizaciju, koja za rezultat ima golemi naboj imidža. Anegdote da Warhol nije plaćao svoje ‘radnike’ i ‘radnice’ novcem, nego ‘subjektivnošću’ (ponekad uz još 10-25 dolara dnevnog džeparca), naime izgledima da će, ako budu sudjelovali, napraviti od njih malene i velike zvijezde, ilustrira taj profit permanentnog transfera imidža.

Sabotage: Cut Up 1

Nisu li hici iz pištolja 'bivše radnice' **Valerie Solanas** najradikalniji pokušaj prisiljavanja Warhola da se izjasni kao subjekt: da se 'Ono' silom izmami iz skrovišta i barem iz njega iscijedi nekakva poza iskrivljena od boli, i to pred očima svijeta? Pokušaj da ga se osobno pozove na red: proizvodni proces koji, doduše, nije bio predviđen, budući da izokreće situaciju, ali ipak legitiman, budući da je plaćen 'subjektivnošću' – ona je željela za svoju proizvodnju 'zvijezdu' i 'novac' jer ju je smatrala radom i jer je njezin S.C.U.M.-manifest morao u javnost. Njezino "one-woman poduzeće od četiri slova: I'm shooting ergo S(C)UM" (**Klaus Theweleit**) financiralo se prosjačenjem i prostitucijom. A njezini tekstovi trebali su je uz Warholovu pomoć učiniti zvijezdom. U Tvornici nisu bili predviđeni tako direktni poslovni odnosi, osim ako su služili plasmanu Warholove umjetnosti. Sve se kretalo kompliciranim zaobilaznicama grupne situacije, s neprozirnim hijerarhijama i kašnjenjima. Kako bi zahtijevala pravo na trivialno jednoznačnu razmjenu koja ju je trebala učiniti financijski neovisnom, Solanas je morala najprije dovesti likvidni prostor (u kojemu su rad i jastvo bili ukinuti i sve je postalo proizvodnja subjektivnosti) u stanje šoka – morala je napraviti rez. Taj staromodni način političke artikulacije pokazao se neučinkovitim. On sliči oružanoj pljački banke, koja ne služi tome da se odnese što je moguće više novca, nego da se upravitelja poslovnice jalovo prisili na to da izgovori u nadzornu kameru kako u tom trenutku ne uživa u svojoj ulozi zvijezde. Cilj hitaca je sljedeći: pogoditi u samo srce cjelokupne proizvodnje, u njezin najosjetljiviji organ. Warhol se pitao: "Vjerojatno neću nikada doznati zašto sam od svih ljudi koje je Valerie morala poznavati upravo ja bio taj kojega je željela ustrijeliti. Pretpostavljam da sam bio u pravo vrijeme na krivom mjestu."

Prema Malanginim riječima, **Bob Dylan** je pronašao manje spektakularan, ali začuđujuće učinkovit način da izbaci sustav Tvornice iz takta: "Boravi u Tvornici i pušta da ga se snima... Stupa u kontakt s Warhol Undergroundom... ali kemija budućih kraljeva ne štima... ne podnose se... 'Mislim da ću ovo uzeti kao honorar', kaže Dylan naposljetku, grabi jedan od Elvisovih portreta koji stoje uokolo i odlazi. Warhol zanimaji, okamenjen, s izrazom lica kao da je upravo pao s Marsa, prekid odnosa na petnaest godina." Klaus Theweleit, koji rekonstruira tu epizodu u svojoj Knjizi kraljeva, zanima se prvenstveno za susret trojice kraljeva: **Elvisa**, Warhola i Dylana; za kemiju 'visokonaponskih' prvaka. Dylan je već bio zvijezda u usponu, novca je imao dovoljno, ali honorar se mora isplatiti, barem u naturi. Solanas nije nikakva zvijezda, nema novca i već plaća u naturi, tako da joj nedostaje osnova po kojoj bi si mogla dopustiti da mijesha rad i igre moći. Stvari se kreću odviše u smjeru tradicionalne ženske uloge u društvu, koju ona mrzi. Ona ne želi predstavljati poštovanje. Ponovno Theweleit: "Solanas objašnjava da je morala pucati kako bi okončala totalnu kontrolu koju je Warhol imao nad njom kao muškarac. Warholova 'kontrola' sastojala se u tome što nije želio raditi s njom; u tome što se njezin scenarij nepročitan povlačio po Tvornici; on ju je 'iskontrolirao' u ništavilo." Lakonski Warholov komentar nakon ozdravljenja, naime da žali što nitko nije snimio prizor kada mu meci razdiru meso, očiti je izraz njegove želje da kontrolira i taj dio proizvodnje i time mu oduzme stravu, da se vrati onamo odakle je došao, u sferu čiste uporabe, stroja za konzumaciju. To je *Just-in-Time* proizvodnja, u kojoj ništa ne izmiče uporabi i estetizaciji. Bezglavi fotoportret koji prikazuje deformirano tijelo Andyja Warhola puno ožiljaka neka je vrsta odjeka izgubljenog trenutka u kojem se može vidjeti kako subjekt mora još jednom iz proizvodnje izroniti sebe sama na račun drugih kako bi zatim konačno nestao. Drugim riječima, on predstavlja Warholov pokušaj da izbriše i taj trag, da uvuče sve, dakle i taj nepredviđeni događaj, u vrtlog proizvodnje kako bi se uspjelo zaboraviti da bi se taj univerzum raspao bez potpore u radu drugih. Solanas je morala odraditi svoj 'posao': sjediti u zatvoru (tri godine plus psihijatrija) kako bi Warhol mogao retroaktivno dokazati da doista nije besmrtna i prazna ljuštura, medijalni stroj koji se u svakom trenutku može popraviti. Na strane sadržaje središte reagira s ekstremnom preosjetljivošću: "Hici koje je Valerie Solanas ispalila na Warhola 1986. godine mogu se protumačiti kao pokušaj da se warholska ljuštura, to mjesto hodajuće 'bestjelesnosti', ispunj upravo onim sredstvima koje Warhol nikome nije dopuštao koristiti. Nitko nije imao pravo da nešto 'umetne u njega' ili zatraži nešto od njega kao osobe (više sudjelovanja u njegovu životu, više i veće uloge u njemu te po mogućnosti jednoznačan spolni identitet). Pucat ću na najslabijeg: Warhol je u pogledu seksualnosti razmišljao prilično *solaneskno*. Za njega je i 'rad', ta trajna warholska rotacija, imao karakteristike izmicanja uobičajenim muškim glupiranjima. Izraz 'Cutting-Up' u Manifestu Valerie Solanas ne treba uopće shvatiti doslovce, u tjelesnom smislu, već radije literarno, kao *Cut-Up*. Tekst Valerie Solanas lako je interpretirati kao radikalan naputak kako sasjecati 'muškarca' u biće koje će biti manje destruktivno od onoga koje inače pustoši život na Zemlji." Tako glasi Theweleitova verzija, a on promatra cijelu scenografiju kroz naočale 'kraljeva'. Solanas je, međutim, željela svom silom i vlastoručno pustiti mušku hegemonijsku strukturu moći kroz svoj tekstualni stroj za mljevenje mesa (između homo i hetero nije pravila razliku) u nadi da će time svijet dospjeti u ruke "prosvijećenih, odgovornih žena željnih uzbuđenja" (S.C.U.M.). Njezino kaubojsko držanje naposljetku uopće nije sličilo Warholovu svjetonazoru, čak i ako oboje tretiraju seksualnost kao društveni artefakt, a ne kao bogomdanu činjenicu. Warhol želi pomiriti pasivnost i proizvodnju, a za to su potrebni mnogi. Solanas, za razliku od njega, ne želi dopustiti da joj se nametne određeni 'pasivni' proizvodni odnos, koji ne samo da uključuje odbijanje rada s njom, nego to na neki način i pretpostavlja. Svijet Tvornice vjerojatno je bio najbliži njezinim predodžbama o jednom drugačijem načinu života, onkraj posla, obitelji s djecom, "reproduktivnog hetero-seksa", iskompleksiranih "ultra-muškaraca" opterećenih moći i njihovih žena koje uživaju u podložnosti, budući da je tu gotovo sve drugo moglo postati dijelom 'rada': opijenost i proizvodnja, kolektivnost i jastvo, život i umjetnost – činilo se da se sve to ostvaruje kao oživotvorena

utopija oko tog *strange attractora* Warhola. Istodobno takav svijet, koji se u radu pretvara u proizvodnju drugačijih životnih uvjeta, stvara tlak i vakuum u unutrašnjosti takvih grupnih konstrukcija. Obećanje bijega od otuđenja društvenog nadničarenja i ostvarenja u proizvodnji novih načina života vodi u trajnu prisilu reprezentacije: u 24-satni performans kao dokaz da se uspjelo ostati uzbudljivim i neprilagođenim. Ako se više ne može ili se uopće nije u stanju primjereno platiti 'subjektivnošću' tako da ne dođe do obustave proizvodnje, odjednom se ostaje praznih ruku, sam pred slobodnim tržištem. Odnosi moći i društvene hijerarhije koji su se u Tvornici neprestano mijenjali i koji su kontrolirali društvene 'valute' i 'tečajevе' (*gossip*), bili su izloženi estetizacijama/medijalizacijama koje se odražavaju, lome, gube i pune u liku Warhola. Kritika, otpor ili sabotaza tih odnosa postaje autodestruktivan čin: naposljetku je svatko ondje dobrovoljno i svi zahtjevi za sigurnošću koji nadilaze vlastitu prisutnost i produktivnost čine se apsurdnima. Ako je nekome postalo dosadno, mogao je naprosto otići; ako nije dobio dovoljno priznanja, mogao ga je potražiti drugdje. Psihoanalitičkim rječnikom i riječima **Slavoja Žižeka**, to znači: "Moja želja posredovana je željom drugoga, što znači da je temeljna zagonetka koja me zaokuplja sljedeća: 'Kakav sam ja objekt želje za drugoga?'... Što taj drugi vidi u meni, a što me čini (ne)vrijednim njegove/njezine želje?" Jasno je da ta temeljna nesigurnost u društvenim konstrukcijama kao što je Tvornica otvara prostor finim oblicima kontrole. "Netko mora biti 'trijezan', apstinirati, koncentrirati se, kontrolirati – pa čak i komandirati – inače nije umjetnik, nego ovisnik i ne stvara se nikakav proizvod, nego gomila opijениh, koji drugi dan doživljavaju svoje tijelo kao bolan vakuum, kao veliku bolnu pustoš (...) Prigovor o uzajamnom izrabljivanju (vampirizmu) unaprijed je programiran u toj konstelaciji za onaj trenutak kada se poremeti ravnoteža i kada se sve 'sruši'." (Theweleit).

'Drella' is working?

Simpatično ironični nadimak od milja koji je Tvornica u neko doba nadjenula Warholu mješavina je Drakule i Cinderelle, dakle Drella, a može se odnositi i na 'druge radne kontekste' kao takve.

Warhol: "Bojao sam se da ne bih mogao raditi bez svih tih otkačenih i drogiranih tipova koji su visjeli u Tvornici i izvodili svoje bolesne fore... Bojao sam se da ću izgubiti kreativnost. Oni su bili sva moja inspiracija još od 1964.... Nisam znao hoću li moći bez njih..."

Jasno je da iz te perspektive kategorija rada dobiva egzistencijalni poticaj, koji nadilazi sferu puke produkcije i reprodukcije:

"Mislim da tumačim riječ 'rad' doista vrlo labavo jer vjerujem da i sama činjenica što živimo znači toliko rada na nečemu da to čovjek ponekad uopće nije voljan napraviti. Kada se rodimo, to je kao da nas otmu. I onda prodaju u roblje. Ljudi rade svaku minutu. Mašinerija je uvijek u pogonu. Čak i dok spavamo (...) Doista smo bolesni od društva ako mislimo da moramo iz svake igrarije napraviti rad. Pa igramo se ozbiljno samo zato da bismo ozbiljno radili, a ne obrnuto, kao što vjeruje većina ljudi."

Warhol uopće ne nastoji prikriti da upotrebljava i iskorištava svoju okolinu kako bi održavao vlastitu produktivnost i da je proizvodni cilj Tvornice produkcija Warhola. Osim toga, on pokazuje da mu je sasvim jasno kako u tu svrhu mora dati radu prvorazredni status kako bi povećao ovisnost i trud. "Izrabljivanje" se mora željeti, mora biti zabavno raditi za njega, ljudi moraju željeti biti dio poduzeća, dakle moraju također željeti postati zvijezde ili to već biti. Ali Warhol je jedini koji je gurnut u tu igru, budući da je na drugoj razini jedini koji doista 'trezveno' radi i na taj način sam čini realnu potporu tog univerzuma. Kao kakav lik iz bajke (Cinderella) kreće se s naizgled mjesečarskom sigurnošću kroz komplicirani svijet ovisnosti tako što ih potvrđuje umjesto da ga ometa nastojanje da ih se oslobodi. "Reci mi što trebam učiniti!", glasi njegova formula. Relativno mu lako polazi za rukom odjednom zaraditi gomilu novaca ili se na više godina posvetiti nekom poslu zbog zarade; bili to predivni reklamni crteži ili ružni portreti poznatih osoba, bez veze s tržištem ne može se održati univerzum kao što je njegov! To što mu je majka Julia Warhola posudila svoju izvježbanu ruku kako bi reklamne crteže opremila poletnim natpisima i potpisala ih u njegovo ime tipičan je element njihova obiteljskog poduzeća, koje je inače djelovalo kao međunarodna, srednje velika firma: "Andy Warhol Enterprises, Inc." osnovana je 1957. i Warhol ju je zadržao kao oblik poslovanja sve do svoje smrti 1987. godine. U jednom trenutku poduzeće je brojilo 18 zaposlenika, među kojima su bili: *president, vice president, treasurer, art director, business manager, studio manager, advertising department, film editor, art assistant, photographic advisor, diarist* i *receptionist*. Warhol je nakon svoje izuzetno uspješne djelatnosti kao reklamnog crtača za modu na sve zamislive načine obznanio: "good business is the best art". Nije dovoljno uspješno prodavati i proizvoditi artefakte, nego se i sama organizacija proizvodnje mora tretirati kao artefakt koji je moguće manipulirati u odnosu prema efektivnom radu.

I sam društveni aspekt postaje ciljem proizvodnje te nije više sredstvo u svrhu proizvodnje robe kao izrabljivanje, nego dio medijalno-tehnološkog ustroja. Warhol bi između sebe i onoga nasuprot uvijek ugurao neki tehnički predmet: polaroid, kazetofon ili filmsku kameru kao aparat za samozaštitu. "On svakoga dana snima sate i sate trake, arhivira ih, a onda ih nikada ne presluša." Tako se objašnjava prividni paradoks trika kojim se razbija đavolji krug rada, u kojemu se iz nefunkcioniranja stvara profit. Ako jedno prijeti da će se izokrenuti u drugo, ugradi se medijalna zadržka (npr. vječni Da/Ne odgovori



L'entrepreneur @ Schröderstrasse 9, Berlin

u intervjuima, koji se ipak nikada ne otkazuju). On tretira obje sfere kao neku vrstu industrijalizirane 'Muze', koja estetizacijom biva lišena 'stvarnih proizvodnih odnosa'. Njezin zrcalni odraz ne smije se narušiti, nego se mora udvostručiti, inače ne može utjecati na druge: "postati superstar" kao transfer slike iz jednog zrcala u drugo, kao beskonačan niz. Umjetničko djelo koje Warhol navodi u uvodnom citatu ovoga teksta obilježava upravo onu kompliciranu crtu koja razdvaja te dvije sfere i vječno klizi između jedne i druge. Bez te 'crne' pozadine iz igre sa zrcalima neće nastati karijera. Doduše, danas doista svatko može na 15 minuta postati slavan i stupiti u svijet TV-Tvornice – dovoljan je telefonski poziv – ali u tako ružnim okolnostima! Tako se ne može napraviti karijera, budući da su moderatori sasvim konvencionalno zauzeli Warholovo mjesto i ovjekovječili normu kao preplaćeni nadničari koji koketiraju sa činjenicom da zapravo ni za što nisu sposobni osim da postavljaju pitanja i guraju navodno "autentične" živote u javnost. Čini se da današnji procvat posrednika i predstavnika u postmodernim 'tvornicama kulture', koji pod vlastitim imenom dilaju 'subjektivnostima', ima neke veze s Warholovom karijerom. I kod njega samoga naslućuje se 70-ih godina nešto slično, ali kompliciranije. Nakon raspada svijeta 60-ih i estetske spekulacije Tvornice "freakova", Warhol pravovremeno napušta brod koji tone čamcem imena Studio 54. U tržišnim kategorijama ulazi u fuziju s drugim velikim koncernima. Počinje proizvoditi ondje gdje su uvjeti proizvodnje povoljniji. "Freak-Factory" s Warholom kao proizvodnim ciljem pretvara se u "glamorous and chic High Society of contemporary New York" kao mjesto proizvodnje. Dok je stara Tvornica bila izgrađena tako da je štitila Underground i ostvarila s njime simbiozu umjesto da ga proguta, jet-set omogućuje Warholu da dalje proizvodi pod svojim *labelom*, iako je postava gotovo potpuno izmijenjena. Srebrna tvornička hala u East 47th Street pretvorila se u lijep, ali dosadan ured.

Trebalo je pobjeći sili "protiv koje je sila teže kao dašak snježne pahuljice, s pomoću sile lutajućih "jastava" koja nastoje izbjeći svoju propast, nestanak, pretvorbu u 'materiju' procesa ili pak samoproždiranje." Činjenica da je Warhol prestao biti Underground posljedica je prvenstveno toga što je početkom 70-ih godina i sam Underground prestao postojati. Nakon što je prisvojio potrebne proizvodne odnose i iznova podesio središte proizvodnje postavivši ga na rub plesnog podija, Warhol je uzvratio fantazijom o(t)puštanja: "Kada razmislim kakve bih namještenike želio imati, rekao bih – šefa. Šefa koji mi kaže što trebam učiniti – posao bi mi išao lakše od ruke – ali taj šef mora paziti kako se ponaša, jer bi ga namještenik mogao otpustiti."

Tvornica i Warhol nisu jedno te isto, i to upravo zato što ih nije moguće razdvojiti. Njezin pravi izum je kolektivni oblik proizvodnje subjektivnosti kao 'ukinutog rada', time što već otprije 'ukinutom subjektu' pomaže u subjektivizaciji. Taj izum danas je već postao sastavni dio sfere proizvodnje i pribavlja kapitalizmu nove i raznolike resurse. Iz naizgled olako afirmiranih, površnih stilova i formi, koji su redom preuzeti iz kapitalističkih sedimentacija, u povoljnim okolnostima nastaju 'ambivalentni scenariji' u kojima se kapitalistički svijet rada i jasnih dualnosti prelijeva u neko 'drugo mjesto' koje se ne da svesti na čiste radne odnose, reprodukciju i izrabljivanje.

Činjenica da se od 80-ih godina rad u velikom stilu poima, prikriva i izrabljuje u kategorijama proizvodnje i subjektivnosti, imidža i *lifestylea*, nije krivica Tvornice posljednjih trideset godina, ali pokazuje uznemirujuću bliskost. Na primjeru Warholove Tvornice vidi se, međutim, i ono što se radikalno promijenilo u pogledu uvjeta samoorganizacije, a ta je promjena, kao i uvijek, vezana uz dalekosežne društvene transformacije.

Osobitost Warhola kao lika i Tvornice se, psihoanalitički rečeno, nalazi u tome što u pogledu kolektiva koji omogućava njegovu androginu produktivnost, ispunjava funkciju oca i majke te tako Tvornica kao kolektiv ostaje uhvaćena u edipovskom uređenju, čak i ako je to uređenje dovedeno do granica svojih kapaciteta. Slično bi se moglo reći i o **Fassbinderu** i njegovoj "Obitelji". Ono što je tim oblicima proizvodnje zajedničko jest to što oni upravo na temelju svojeg unutrašnjeg sukoba moći, koji se ne izražava potisnuto nego ekscisivno, na razini društvenih i estetskih artefakata prodiru vrlo daleko u okolnu realnost. Ne ostaje se pri refleksivnom i teorijsko-kritičkom odnosu, nego dolazi do složenog utjelovljenja i kolektivnog performansa koji se direktno upisuje u politički prostor i ondje dolazi do riječi.

Jasno je da se danas više ne može djelovati na taj način, budući da je upravo ekscisivno pozivanje na teoriju, kakvo je bilo uobičajeno od 90-ih godina na polju umjetnosti, odviše dovelo u pitanje neke oblike moći i učinilo ih sumnjivima.

Ono što se danas opisuje kao politika identiteta, samo je jedno od imena za tu idiosinkraziju koja živi od fantazije da je moguće ostvariti i društveno etabrirati istinsku jednakost partikularnih interesa i identiteta. Međutim, ubrzo se ispostavlja da taj projekt i sam stvara nove probleme moći te na razini samoorganizacije lako dovodi do marginalizacije, bezopasnosti i gubitka društvene relevantnosti.



Valerie Solanas

DagegenDabei – TherebyAgainst

Fight for relevance or
the relation between self-organisation,
institutionalization and Power (Berlin)

Nicolas Siepen

translated from German by Marina Miladinov

If the basic assumption about the pair is that they meet together for purposes of sex, what is the basic assumption in a group about people who meet together in a group? **Wilfred R.Bion**

It is not easy to define "self-organisation". Apparently, it is a relatively new notion, which specifies a concept that is both theoretical and political/practical, a concept that consists of a number of components. It is a hybrid with implications and possibilities inherited, crystallised, and transformed out of the existentialist decisions of the 60s and 70s. As for the art scene of Berlin, the term began to circulate there increasingly in the early 90s and then experienced further development. After the market-assertive 80s, the yuppie decade, many people apparently considered it high time to start re-politicising the art field.

The great A-components, such as: autonomy, autopoiesis, anti-sociality, anti-authoritarian, anti-oedipal, or activism, seem to mark the field or the programme of its evolution possibilities. Even though the term has an everyday sound, it is a neologism, kept in tension by mutually opposed forces. As all neologisms, it is a "dirty" concept, giving a specific meaning to a general term of collectiveness. The prefixes "anti-", "auto-", and "a-" cut the "self-organisation" in practice in half and their logic of movement consists, among other things, in coming to terms with that very cut or break. It is precisely why this term comes from the leftist arsenal. The "rightist" terms and concepts have always been identical or at peace with themselves in terms of political affinities, since they transport the conflict and the cut to the outside. They are domineering and tolerate no problems or conflicts within that might be visible on the outside. In other words, they presuppose a static "we" set against "the other" construed as hostile and meant to be fought against. The point with a concept such as that of self-organisation is to presuppose a flexible "we, the others" set against a static "we", whereby the line of conflict runs equally along the antagonisms, but these are carried out on the inside. One can observe this difference between leftist and rightist collectiveness in its rudimentary form at all levels, down to the scene of political parties. As for the German parliament, the "Greens" were in charge of the conflict par excellence before they became a centre party in the government, since they had come from the street as an opposition consisting of parliamentary outsiders and reinstated themselves as a parliamentary opposition, engaging in an eternal struggle with their dualist split into "Fundis" and "Realos". The "Fundis" wanted to retain the "radical" legacy of the street and to introduce it as such into the parliamentary operation, while the "Realos" endorsed a pragmatic adjustment to the system, with all its coercions and rules of the game. Eventually, the outcome of the struggle was necessarily decided in favour of the "Realos", since resistance against the institutional oppression of an ideological machinery can hardly be sustained on the long run if one is at the same time a part of it formally and perpetrates its mechanisms. Certainly, the rightist parties have also known conflicts between fractions, but they have amalgamated, so to say, with the apparatus as such. It is not only easier for them to keep themselves closed in – which sometimes significantly adds to their efficiency and force – but it is also their actual political goal. To represent the state power monolithically makes them simply and obviously hot. The fact that the Greens have basically evolved in the same direction with time can be easily observed in personalities such as **Joschka Fischer**, **Otto Schily**, and **Daniel Cohn-Bendit**. The one has mutated from a battered street fighter to a foreign minister with a statesman's flair, the other from a Green RAF-attorney to the "Official Hooligan" of the SPD's ministry of inner affairs. The APO's slogan about the "long march through the institutions" has reached an idiotically reformist end: Under the beach lies the asphalt! Briefly, the revolutionary sponty "Dany le Rouge" has turned into the realist politician "Dany le Vert". Each in his own way, the leftist "alpha-animals" have distanced themselves from their political past and begun to hallow the parliamentary/democratic framework. It would take us too far if we analysed here the political implications of these processes. However, it does not mean that structural shifts within a democratic apparatus of power cannot have, from the leftist perspective, a positive impact on the formation of social hegemony, but rather that the matrix of social institutions and its ideological frame cannot be radically questioned, changed, or even abolished from the inside. From 1968 onwards, the "long march through the institutions" actually meant the "long way to the centre," which process was concluded in the late 90s. The result was a considerable expansion of manoeuvre space for the bourgeoisie, which could now set its capitalist interests on a global economic basis. The Iron Lady in England and the senile ex-actor **Ronald Reagan** in the USA developed a neo-liberal agenda in the 80s, which has meanwhile reached its full fruition and made us all fight with its consequences – briefly: before the liberal market everyone stands alone, but together.

However, this general political rollback did not follow a homogeneous and linear logic, carried out in the same form in all social fields and at all levels. The beginning of this development – if one can identify any exact beginning at all – was rather a social drift. After what was designated as the May of 1968 began to sway, namely the genuine illusion of a deeper and fundamental transformation of social conditions on the level of states and their institutions, as well as in workers' organisations, all that with a view to the international context, some satisfied themselves with what had been achieved and returned to the "reformed" factories, universities, and offices, whereas others tried to "take off".

Collectives such as rural communes, bookshops, artists' associations, psychiatry, universities, kindergartens, patchwork families: a whole procession of hippie-like, self-organised "micro-states" within the state, attempting to realize the social sectors of love, work, and living, formerly classified as private or public, in an extremely small space, autonomously, and against the social consensus; and above all, they tried to realize themselves: "L'état est mois".

To speak here of "micro-states" borders on sarcasm and criticism that has stuck to these "collectives" in the course of their development and is regularly quoted even today to account for their bankruptcy. The supposedly spontaneistic manifestation of desires for the sake of individualistic self-realization, coupled with a tendency towards the restoration of authoritarian structures within, has made these groups and self-organised institutions the target of reproach from both Marxist leftists and liberal rightists. Conservative rightists throw accusations of anarchism even today, while Marxists accuse others of anarchism and bourgeois individualism. Neo-liberal capitalists likewise warn of anarchism and danger, but it has not prevented them from developing their own ideology of self-realization at work or from retargeting into flexible pop-management a whole arsenal of experiences and codes that were developed in self-organisation. That was again taken as an opportunity to directly accuse those who allegedly endorsed desire liberation and non-governmental collectiveness of this ideological capital adjustment. This may be true of the old 1968-ists such as Schily, Fischer, and Cohn-Bendit, but their double function of hate objects and success models expresses the contradictory development of the "new left" after 1968 only at the level of state institutions. One would approach these biographies and all that they represent in a rather absurd way if one made them the measure of an entire social reality. For example, if this process is observed on the level of sub-cultural milieus, a more complex picture comes to the foreground, which must be viewed in a discriminate way. In Germany, even before the fall of the Wall, the leftists introduced a distinction that split the "New Left", which had been built in the process of breaking away from the doctrine of the Communist Party, the workers' movement, and the Marxist topography of base and superstructure, into the cultural or pop-Left and the political Left. Whereas the political Left basically adhered to a purely political vocabulary and code of behaviour in all its varieties, the cultural Left developed a sophisticated approach to cultural codes and forms of organisation, detaching itself from the factory fixation. Possibilities of political interventions and analyses expanded chiefly around products and technologies from the complex of cultural industry, which was no longer interpreted merely negatively as an ideological expression of capitalism, as it had still been the case before the critical theory of the Frankfurt School, but had mutated into a critical-affirmative frame of reference, which could be adjusted and restructured. Among the preferred forms of action, the journalist article and the pop magazine such as *Spex* became the keyword setters for leftist self-perception. Later, they were joined by art journals and texts, or political magazines such as *Die Beute*, and intensified a socio-cultural movement that was developing within the field of culture and manifesting itself in productions of institutional criticism, political identity, and music. In the Berlin of the 90s – though not only there – these activities obtained a new impetus after the fall of the Wall. Facilitated by the special position of East Berlin – the fall of the iron curtain, the massive presence of empty buildings, cheap rents, etc. – some sort of gold-digging mentality developed in Berlin-Mitte in terms of self-organisation possibilities, especially in the Scheunenviertel (the Jewish quarter of Berlin before World War II, whose "emptiness" had above all something sinister about it with respect to the Nazi and GDR past). Galleries, clubs, bars, theatres, and action spaces became for several years the crystallisation points of a new social world, in which the most varied cultural activities demonstrated at least some points of contact and overlapping, in a density and intensity that were virtually unknown to me from other cities. However, it was from the outset a very contradictory process, abounding in conflicts, at the end of which the very concept of the cultural left was exhausted. It would lead us too far to reconstruct this development here; instead, I would like to illustrate briefly the concept of self-organisation on the basis of an example from my own experience. After I had lived in Paris for a while, Berlin seemed to me completely undefined in comparison. The idea to rent one of the numerous empty shops and install a studio there, which could be constituted as public space, imposed itself through the very presence of such unused spaces, but also through the already existing examples of *Zwischennutzung*, common throughout the city. *Zwischennutzung* meant that rooms and buildings that were formerly owned by private enterprises or functionalised as public spaces could be "legally" used for other purposes for a certain period of time, until someone would be willing to re-establish their regular trade. There was an old hairdresser's shop near Potsdamer Platz, which was turned into a club, but retained its old hairdresser's sign and was also called that way. Around the corner, there was the Elektro bar, located in an old shop with electric supplies, the Tresor in an old bank building, and the WMF, all of them techno clubs named after their former owner or the place that they now exemplified. With time, these profane inscriptions and illuminated signs were transformed into cultural labels, which have partly surpassed their origins and survived until today or even moved on. For *Zwischennutzung* also meant that one had to move quite often. Potsdamer Platz, the heart of the city, was still wasteland at the time, which turned into a huge flea market on the weekends. The interesting aspect of those places was that they did not simply have a function, but were tied each of them to its own social texture, which remained accessible during daytime, though perhaps in different contexts. Those places had their singular existence and specificity, but were at the same time parts of an informal network, which nobody had planned or

organised. At first, I rented the rooms of the former GDR garbage disposal company, together with a group of people who called themselves "Klasse Zwei", and later on a shop in Schröderstraße. We had met at the art school and held some joint exhibitions, so after graduation we decided we would continue working in a self-organised manner. Even though the rent of such rooms was very low, we naturally had to find some money in order to be able to work. In our case, it meant applying for cultural funds and running an "illegal" bar once a week. Such bars were numerous, one for each day of the week, and our one was on Tuesdays. There was no need to advertise it because it soon became popular and was usually fuller than we would have liked it. With the income from the drinks we were able to finance our activities and our rooms. However, it soon became clear that running a bar was not simply an economically necessary side occupation, but itself a decisive part of the entire social construct and also a burden. I am enumerating such banalities here because they cease to be banal when it comes to self-organisation. As soon as one steps out of an institutional and clarified financial framework, the economic, social, and functional levels merge automatically into some sort of a subject group, to borrow the term from **Félix Guattari**. These levels, areas, and functions are normally separate in institutions and subject to a hierarchical division of labour. The separation creates a sort of abstraction and regulates the processes. Each function carrier within the collective of an institution is paid according to his activity. In a subject group as defined by Guattari, borders tend to dissolve; or rather, they must be always defined and negotiated anew. Individual members of the group are not simply function carriers, but overlapping existences building something like group subjectivity, which is in many ways linked to the environment. They invent an artificial common territory, give themselves a name, consequentially often use the word "we" and thus create a visibility and public image that define the fragile borders of the group. Even if these borders are permeable, such self-organised collective places have a mobile identity, which differs from other places and establishes a rivalry between them. As for Klasse Zwei, there was a number of reasons to call it into life: our wish to achieve certain autonomy with respect to the art mechanism and its institutional coercions, the feeling of necessity to fuse critical/theoretical practice and art production and bring it out into the public space as political intervention, our desire to have our own place and work together. What interested us was political art practice that did not exist only for the sake of free market and the Oedipal triangle of curator/collector/artist, but could still be functional in the field of art. But although such a group possesses an "identity", it is also determined by powerful centrifugal forces, which tend to tear it apart. Moreover, the art field personnel is always on the outlook for new material for their institutions and therefore interested in finding some form of utilization and in appropriating parts of collective labour. In order to define this relationship of tension and its paradoxes, we invented at one point, self-ironically, the term *DagegenDabei* (*TherebyAgainst*). Another keyword was gentrification, which was used to designate the capitalist appropriation of a derelict urban quarter, where cultural producers like us, attracted by its morbid charm and low rents, would generate new "attraction" with their initiatives and thus bring the enemy into their own house, since they would eventually have to leave the quarter themselves for the lack of money. There are similar developments in all large cities of the world, but they occur with a time lag. In the Berlin of the 90s, gentrification and reactionary concepts such as Zero Tolerance – in those circles, which had adopted an emancipatory perspective – brought along a critical urban dialogue with artistic and economic practice and materialized as collectiveness. Apart from running a bar, an office, and an archive, we organised exhibitions, founded a band (Zigaretten Rauchen) and cooperated with political groups from other fields (anti-racism, architecture, sociology, etc.). Besides the official art field, which took care of its own business as usual, there were numerous well-established and internationally scattered artists at the time, which practiced their institutionally critical art by means of exhibitions in galleries and museums. Between this area of art market and the parallel universe of self-organized spaces, there was sometimes overlapping and cooperation, which resulted in certain transparency and attracted attention. Since art production always depends on constant input and does not want to lag behind certain processes, a new type of curator has developed, constantly searching for connections and ways of utilizing those forms of production, which are rather undefined in terms of authorship, division of labour, and creation of profit because of their collective and chaotic structure, as well as their political orientation, therefore being barely accessible to such appropriation. It happened rather frequently that such curators had been artists themselves and used the circumstance of having necessary social contacts and a specific insider's perspective at their disposal, while still being able to get hold of the desired resources. It is, however, too simplified to speak here of an "evil" process of appropriation. First of all, each social interaction occurs between at least two agents and it is precisely the friendly closeness, which is rather commonplace (one frequents the same bars, watches the same films, and has studied at the same academy), that renders the evaluation of processes rather difficult, since they are complex and multileveled. However, one could still isolate a certain "personality" from this bunch of references, which was not only specific for the self-organisation of the 90s, but also touches the core of the thing in terms of power theory. If one presupposes, as I have described above, that self-organisation is characterised by a singular we-construction (we are doing the thing in a different way!), which tries to detach itself from a certain pre-established "we", but without lingering in a simple opposition, then the group construction tends to develop conflicts and forces of suctions that gradually or suddenly spread and turn that "we" into something fragile. Social groups consist of exchange processes. The hegemonic exchange in capitalism is that of labour force for money. The hegemonic place of that exchange in

the art field is its institutions and it is there that the capital circulates and accumulates. That exchange is organised by a hierarchical and labour-divisive power structure. In self-organised "institutions" and projects, money is scarce and the exchange extends through all areas of life. In this respect, it remains an exchange, but a rather diffuse and incalculable one. However one defines and shapes the "we" of the group and its goals, the interactions are always influenced by these diffuse and incalculable exchange processes, generating irritations and problems that cannot be pinned down and solved through money transactions, since there is simply no money to invest. As a rule, the added capital is just enough for the reproduction of circumstances and possibilities and is therefore actually no capital at all. With the weekly profit from the bar, we could maintain the rooms and the infrastructure and partly finance our actions. But without subsidies there was no income and without income there was only collective work, which produced no personalized artefacts (goods), but was sold as double burden for each one of us. The idea that circulated here was and is that of "self-exploitation". I could say a lot about that notion, but I am interested here only in the vulnerable point that it creates for undermining the relative autonomy and the peculiar constitution of self-organised places from "outside" and for forcing certain topics upon them. All that is needed is a curator, who sends off an assistant to Group X, who offers the group to participate in an exhibition. Group X will debate on the Yes or No question (the first quarrel); if it reaches a positive decision, it will debate what it should do there (the second quarrel); and if it informs the curator on its conditions, he will say that he needs a NAME and is actually interested only in one or several persons from Group X (the third quarrel). The whole thing will eventually result in a group action, but rivalry is already there. After the exhibition is over, some members of Group X will probably leave it and bring the collectively produced cultural capital to the market under their own name. Certainly, it does not have to be that way and perhaps it also sounds far too mechanical and moral, but still, there was a certain moment in which the cooperation of Klasse Zwei was a thing of the past and gone with the wind, and processes that I have just described had certainly played a role in it. The Zero Point did not affect our group alone, but was an expression of erosion in the entire "Berlin formation" and coincided, interestingly, with the turn of the decade and of the millennium. The much predicted millennium bug was missing, but the iron law saying that the shifts in socio-cultural and political hegemonies occur in ten-years' periods was confirmed.

Part 2 – Long Version

The 90s were – at least in Berlin – from this perspective something like a brief intermezzo in terms of re-politicisation of a cultural production that was completely governed by capital markets. Today, in 2006, the boom of the art market is long gone and the centre of capitalist way of production is gradually shifting from the USA and Europe to China, i.e. adapting to the new, mixed circumstances. If one takes a closer look at this mixture, both on the macro and on the micro level, two things are especially striking: the capitalism is not a single thing or a single logic, which simply asserts itself as if pushed by some ghostly hand, but a specific way of production, which must constantly branch off, re-establish itself, and adapt in order to find a footing and eventually assert itself in completely different social formations. In other words, one can never see capitalism in its pure form and the word is therefore only conditionally suitable as a term in political struggle, its use being necessarily implicated in antinomies and performative contradictions, which ultimately cannot be solved within the "system". In a certain way, it is precisely the "free" markets and the global macro-structures of the capitalist way of production that even provoke micro-structural rebellions, strikes, and resistances – that is, forms of self-organisation – on the social, technological, and cultural levels; and once they are put into motion, they can be rather dangerous for particular areas of the "system". At the same time, these "deviations" materialize and articulate themselves on the very matrix of capitalism and draw their entire material, which they are trying to turn against "the System", from this world. Only this can explain why such "small escapes" mostly reach their miserable end so soon, either pinned down and suppressed or turned into merchandize themselves. To become the progressive merchandize of the world, a slogan that one should be very cautious about – not only because of the fact that it is used by anti-Semites of all hues – clearly shows that, between the macro-level of existing powers and hegemonies on one side and the micro-physics of subversion, there is a constant exchange of means of production and investments, which do not have the same origin, but are still intertwined so closely as to have become indistinguishable. This makes all retrospective political reference so difficult and eventually turns it into a complicated archaeological and genealogical task of reading semiotic and material traces, which again lead to other traces – ad infinitum. The deconstruction method of **Jacques Derrida** makes it possible, among other things, to investigate how this "search" and "subversion" is always in danger of not moving from the spot or to get lost in the thicket of references. For even if it is true that both texts and worlds originate in the shifts and self-splitting movements of the "différance" and therefore cannot be natural essences, in reality they operate as if they were essences and that constitutes their potential of action. Certainly, racism is a construct that pretends to be naturally given. But even a very careful deconstruction of its discourse and practice cannot prevent it from functioning and from causing damage, and that is valid for all social constructs and the whole society as a construct. Certainly, all societies, even the most reactionary ones, are hybrid bastards, but still, even the most liberal ones behave as if they were virtually natural

communities, which knew their borders and their outside. Without these settings, there would be no societies, cultures, or peoples, but rather a single population scattered over the globe, a "people" in its pure form. However, this logic does not stop at the macro-level of large units, but is valid also for the convolutions, subsystems, and micro-vacuoles that self-organized groups and spaces are made of. Here also borders are drawn and "we" created, identities and essences are generated for a while and subject to a specific division of transparency and opaqueness, while in their interior power relationships are created that not only mark and structure the way they function, but also lead to the immediate vicinity of structures to be fought, which are often repeated. Each difference is tied to a specific form of repetition. In order to be able to dissolve oneself from traditional forms, conventions, or normality, one need not only see through or deconstruct their fetishist structure, but also prevent it permanently from functioning further, on a more abstract level. It happens rather often that the "art of reason" is beaten to the bone by the arts of power. Observed from this angle, the 90s' quotations of the 60s and 70s proved to be very rudimentary and partly rather naïve. As a matter of fact, it was various agents trying from various directions, in a sort of archaeological investigation, to reconstruct carefully the splitters of a political practice that had suffered painful defeats even at the time of its boom, since it was not capable or willing – and that is not meant deprecatingly, but only shows the size of the problem – to allow political and social realities to come close to it in their entire complexity and insisting stubbornness. With the Marxists, one called it a lateral contradiction if they were able to postpone the emancipation of women or homosexuals to the time after the revolution, but then only suppressed them harshly on first occasion as examples of counter-revolutionary, bourgeois decadence. The same is valid for racism and anti-Semitism and eventually points to the repetition machine that Derrida has termed phallogocentrism and to the absolutely endless diagram of its traces – briefly, the patriarchal system.

If one wants to get any further in retrospective or actual analysis of what self-organisation consists of, one must direct one's attention to the fact that problems of power, which have been presumed to stand "outside", reappear also here in a manifold way. However, this should never be done for its own sake, firstly because criticism of particular forms of power can turn itself into an instrument of power, secondly because there can be no "outside" with respect to power, and thirdly because political radicalism could be left behind: the adversary likes nothing better than to see small leftist groups being hopelessly caught in their sectarianism or tear each other apart. That belongs to the numerous lessons learned from the experiences and conflicts of the 60s and 70s.

How closely these worlds are intertwined could be perhaps reconstructed on the example of **Andy Warhol** and the history of his **Factory**. Warhol's singularity lies in the fact that he realized better than any other artist of his time what lay ahead of us all and was even able to get the best out of it in a highly ambivalent way. But the latter could perhaps be counted among his weaknesses.

So let us take a brief detour into the **Velvet Underground** in New York in order to discover the flections and tricks of structural power and ideological reference with respect to cultural self-organization.

Warhol l'entrepreneur

In one of his laconic statements (that would add some spice to any Daily Talk), Andy Warhol told about the following experience: "I like to be the right person in the wrong place and the wrong person in the right place. But when you succeed in either of these, people turn their backs on you, they spit on you, or write bad reviews about you, they beat you up or mug you, or they say that you are a social climber. Still, usually it pays to be the right person in the wrong place and the wrong person in the right place, because something funny always happens. You can well believe me, for I have been the right person in the wrong place and the wrong person in the right place and made my career out of it. That is something I really know about."

Warhol has aptly aestheticized here the cross of "post-modern" subjectivity in relation to production: how to make it useful for oneself without becoming slave to its fatal gravity. Although visibly present, the word "work" remains concealed in this coquettish success-myth. This may indicate why other members of the Factory did not manage that act of balance and fell out of its orbit.

At first sight and against the background of Warhol's self-stylisation and stylisation through others, his statement sounds like a deflection manoeuvre. Has he not made a vow that he would commit himself to capitalism à la New York in word and image and have no other God than the star? Has he not expressed and lived to the utmost the wish of **Henry Ford** to produce on the assembly line like a factory machine? Wouldn't one expect that success and career of someone like Warhol be based precisely on the subjective quality of being able to adapt to the capitalist circumstances and become acquainted with its laws, the fact that he has always done the right thing at the right time, in the right place? In this movement of adjustment, the subject itself would vanish for the sake of a relationship and become a sort of structure-mimicry that would render obsolete all individual expression in

production and only leave behind its negative traces. The “I” as oil in the mechanism of social production machineries, as the tilt in the apparently accidentally tilted print of **Marilyn Monroe**. But that again was done by someone else... a worker... playful negotiations of payment in the Factory:

Malanga: Would you like to see human effort substituted and why?

Warhol: Yes! Because human efforts are too tedious!

Malanga: “Silk print” with minimal divergences requires particularly experienced technicians. What would happen if you, for example, had a chance to acquire a machine programmed by a magnet tape with digital signals that would regulate the difficult silk prints, what I am normally doing?

Warhol: Everything could be done with more precision.

Malanga: Would you say that I have a right to keep my job? I mean: do I own my job for a lifetime?

Warhol: No!

Malanga: If my job goes down in a technological explosion, will I be offered another one in this “Factory”?

Warhol: Maybe. It all depends on doing something else.

Malanga: Will I do more?

Warhol: Yes.

Malanga: How will you counter the challenge of automation?

Warhol: By becoming a part of it.

Malanga: Will you devote yourself to hobbies that make life more beautiful?

Warhol: No!

Factory in inverted commas, shifts in the work frame: it all depends on doing something else. Except the fact that both the division of labour and the hierarchy between the capitalist and the worker are highlighted, there are two strikingly divergent points in this face-to-face conversation – in which trade unions were excluded. Firstly, it seems that, according to the boss, the employee cannot be simply rationalized away. The capitalist himself claims that he is ready to jump in and prevent free time – produced by the automation of production – from turning into unemployment, preferably guiding it towards the production of other subjectivity. It almost seems as if the capitalist sacrificed himself for his worker in order to close the dangerous gap that has been produced, and he does that by disappearing in that gap himself. However, this sacrifice is far from selfless, since the possible disappearance assures two things. On the one hand, it delivers the subject from the tediousness of human effort by denying it its right to individuality, its I, while on the other hand it produces a mysterious profit: an apparent de-subjectivization, which results in an enormous surge in image. The anecdotes saying that Warhol allegedly did not pay his ‘workers’ with money, but with ‘subjectivity’ (sometimes adding 10-25 dollar per day) by offering them a possibility to become lesser or greater stars if they participate, illustrates that profit coming from permanent image transfer.

Sabotage: Cut Up 1

Are the shots of the ‘ex-worker’ **Valerie Solanas** not a radical attempt to force Warhol to reveal himself as subject: to lure ‘it’ forcibly out of its camouflage and to demand of it at least a grimace of pain before the eyes of the world? To oblige him to account for his deeds: a production process that has not been predicted, since it turns the tables, but is still legitimate, since it is paid in ‘subjectivity’ – she wanted ‘star’ and ‘money’ for her production, because she experienced it as work and because she wanted her S.C.U.M-manifesto to go public. Her “1-woman-enterprise consisting of four letters: I’m shooting ergo S(C)UM” (**Klaus Theweleit**) was paid by scrounge and prostitution. And her texts were supposed to make her a star with Warhol’s help. In the Factory, such direct business relations were unwanted, unless they served the purpose of bringing Warhol’s art to the market. Everything was running through the complicated bypasses of a group situation, with opaque hierarchies and delays. But in order to assert her right to a trivially unambiguous exchange, which would have made her financially independent, Solanas had to transform that liquid space, in which labour and the “I” were abolished, since all had turned into the production of subjectivity, into a shock; she had to make a cut. This old-fashioned way of articulating oneself politically proved ineffective. It resembled an armed bank robbery, in which is not supposed to grab as much money as possible, but try to force the manager in vain to make a statement in front of the monitoring camera that he does not enjoy it to be a star at the moment. The aim of the shots was to hit the heart of the very production as a whole, its most sensitive organ. Warhol wondered: “I will probably never know why it was precisely me, of all people that must have known Valerie, that she wanted to shoot down. I think, I was simply at the right time in the wrong place.”

According to Malanga, **Bob Dylan** managed to find a non-spectacular, but surprisingly efficient way of shaking the "Factory" system out of its rhythm: "He is there, at the Factory, and lets himself be filmed... contact shooting with the Warhol Underground... but the chemistry of the future kings does not work... they cannot stand each other... 'I think, I will take this here as payment,' Dylan finally said, grabbed one of the Elvis portraits that were standing around, and left. Warhol remained mute, petrified, with a face as if he had just fallen from the ceiling, end of the relationship for fifteen years." Klaus Theweleit, who has reconstructed this episode in his book of kings, was primarily interested in the meeting between the three kings: **Elvis**, Warhol, and Dylan; in the chemistry between the 'high energists'. Dylan was already a star in coming, he had enough money, but he had to be paid, at least in naturals. Solanas was no star, she had no money and was already trading with naturals; she had no basis on which she could afford to mix work and power games. The whole thing reminded her too acutely on the social role of woman, which she hated. She did not want to represent respect. Let me quote Theweleit again: "One can hear it in Solanas' statement, namely that she had to shoot in order to end the total control that Warhol had over her as a man. Warhol's 'control' consisted of the fact that he did not want to work with her; that a screenplay of hers was lying around in the Factory, unused; he had 'controlled' her into emptiness." Warhol's laconic comment after his recovery, that he was sorry nobody had filmed the scene of bullets tearing his flesh, is a concrete expression of his wish to control even that part of production and thus deliver himself from his fear of returning where he had come from, to the sphere of pure exploitation, of the consume-machine. It was a "just-in-time" production, in which nothing escaped exploitation and aestheticization. The headless portrait photo, showing the scarred and deformed body of Andy Warhol, is like an echo of the lost moment, in which one could see how the subject had to emerge once again from the production of himself at the cost of others in order to disappear forever. In other words: it represents Warhol's attempt to erase this last trace, this unpredictable event, to draw everything into the whirl of production in order to make people forget that this universe would collapse without being sustained by the work of others. Solanas had to do her 'work' of sitting-in-jail (three years plus psychiatric treatment) in order that Warhol should be able to prove retroactively that he was indeed an immortal shell, a medial machine that could be repaired any time. The centre reacted extremely idiosyncratically to foreign elements: "The shots that Valerie Solanas fired at Warhol in 1986 can be interpreted as an attempt to fill the Warholian shell, his undefined emptiness, the place of that wandering 'incorporeity', with precisely those means that Warhol had never granted to anyone. Nobody had the right to 'put something into him,' to demand something of him as a person (more partaking in his life, playing more and greater roles in it, possibly an unambiguous sexual identity). I will go for the similarity: Warhol was quite Solanesque about sexuality. Even 'working' with him, the permanent Warholian rotation, shows certain traits of a deflection manoeuvre with respect to the traditional male bragging. The "Cutting Up" of Solanas' Manifesto need not be taken at face value in the physical sense, (but rather in the literary one, as a Cut-Up). Solanas' text can be interpreted quite well as a radical introduction to the cutting down of 'the male' into a less destructive being, compared with one that will normally turn the earth into a wasteland." At least that is Theweleit's version, since he observes the scene through the spectacles of the 'kings'. Yet Solanas wanted to use maximum force in order to run the hegemonial power edifice of men (she makes no difference between gay and straight) through her textual meat chopper, single-handedly, in the hope of bringing the world into the hands of "civic-minded, responsible, thrill-seeking females" (S.C.U.M.). Her cowboy-attitude is actually very far from what Warhol held at the time, even if both of them treated sexuality as a social artefact rather than God-given. Warhol wanted to reconcile passivity and production, and for that he needed Many. Unlike him, Solanas refused to accept that sort of 'passive' production relationship, which not only included his rejection of working with her, but also presupposed it in a way. The world of the Factory probably came nearest to her conception of an alternative way of life, away from employment, family with children, "reproductive hetero-sex", complex driven "ultra-males" obsessed with power, and their oppression-enjoying females, precisely because almost everything else could become a part of 'work' there: trance and production, collectiveness and the self, life and art, all seemed to materialize around that strange attractor Warhol like a living utopia. At the same time, such a world, where work is transformed into production of alternative living conditions, caused suction and vacuum inside such group constructions. The promise of escaping the alienation of social wage labour and realize oneself in the production of new ways of life, led to the permanent necessity of representation: a 24-hour performance, meant to prove that its participants remained exciting and avoided the adjustment. If one was no longer or not at all in the position to pay accordingly with 'subjectivity' in order to keep the production going, then suddenly one was standing there with nothing in his or her hands, alone before the free market. The permanently changing relations of power and social hierarchies in the Factory, which controlled the 'currencies' and the 'exchange rates' (gossip), were exposed to aesthetizations/medializations that were reflected, refracted, lost, and charged in Warhol's personality. All criticism, resistance, or sabotage in these relationships would become a self-destructive enterprise; after all, everybody was there of his or her own free will and it seemed absurd to demand security that surpassed mere presence and productivity. If one was bored, one could leave, if one met with no acknowledgement, one could seek it elsewhere. To say it psychoanalytically, using the words of **Slavoj Žižek**: "My desire is mediated through the desire of others, that is, the fundamental riddle that preoccupies me: 'What sort of desire object am I for the other?' ... What does the other see in me that makes me (un)worthy of his/her desire?" It is

clear that this fundamental insecurity in social constructs such as the Factory opens up space for subtle controls. "Someone must be 'sober', abstinent, concentrated, in control – even command – otherwise he is not an artist, but an addict and there is not product, but rather a heap of inebriate men and women, whose bodies will turn the next day into a painful vacuum, a large aching void. (...) The reproach of mutual exploitation (vampirism) is pre-programmed in the constellation for the moment in which the balances will tilt; the moment in which it will all 'break'." (Theweleit).

'Drella' is working?

The lovingly ironic nickname that the Factory has given to Warhol at some point, a mixture between Dracula and Cinderella that produced Drella, can also function as a designation of these 'other working contexts' as such.

Warhol: "I was afraid that I couldn't work without all those flashy junkies that were hanging around the Factory and did their kinky numbers... Afraid that I would lose my creativity. They had been a perfect inspiration for me since 1964... I was not sure that I would make it without them..."

It is clear that, in this perspective, the category of work acquires an existential drive that surpasses the mere sphere of production and reproduction:

"I think that I interpret the word 'work' really very loosely, since I believe that the very fact that one lives means working on something so hard that one is not always ready to do it. When you're born, that is like being abducted. And then sold into slavery. People work every minute of their lives. The machinery is always active. Even while you are sleeping... One is really infected with the disease of the society if one believes that all games should be turned into work. One plays seriously only in order to work seriously, and not vice versa, as most people believe."

Warhol is not even trying to conceal that he uses and abuses his surrounding in order to keep his own productivity going and that the production goal of the Factory is to produce Warhol. Besides, he is demonstrating a keen feeling for the fact that, in order to achieve this, he must give work a precarious status so as to increase dependence and commitment. The "exploitation" must be free-willing, it must be fun to work for him, one must want to make part of the enterprise, i.e. want to become a star or be one already. Warhol is, however, the only one that is displaced in this game, since on another level he is the only one who really works 'soberly' and thus comprises the real support of this universe. Like a character from a fairy story (Cinderella), he is moving with an apparently somnambulist confidence through a complicated world of addictions, reasserting them instead of taking them as obstacles or trying to liberate himself from them. "Tell me what I should do!" – that is his formula. He finds it rather easy to earn a bunch of money at once or dedicate himself to a money job for years; be it beautiful advertisements or ugly celebrity portraits, such a universe cannot be sustained without market contacts! The fact that his mother Julia Warhola lent him a well-trained hand and supplied his advertisements with zestful inscriptions, signing them with his name, reveals elements of a family enterprise in an otherwise internationally operating, medium-size company: Warhol kept the "Andy Warhol Enterprises, Inc." founded in 1957, as his form of business until his death in 1987. At one point, the company had as many as 18 employers: president, vice president, treasurer, art director, business manager, studio manager, advertising department, film editor, art assistant, photographic advisor, diarist, and receptionist. After his great success as designer of fashion advertisements, Warhol proclaimed it in all imaginable ways: "good business is the best art." It is not enough to sell or produce the artefacts with success; the organisation of production must also be treated as an artefact that can be manipulated with respect to efficient work.

The social aspect itself becomes the goal of production; it is no longer a means to the end of the production of goods as exploitation, but rather a part of the medial/technological arrangement. Warhol always pushed a technological object between himself and his opposite: a Polaroid, a tape recorder, or a film camera as a self-protecting device. "He records hours of tape each day, archives them, and never listens to them." This is an explanation for the apparent paradox of the art of breaking the devil's circle of labour by creating profit out of malfunctioning. When the one threatens to tilt into the other, a transitional delay is built in (e.g. the eternal Yes/No answers in Warhols interviews, which still never get cancelled). He treats both spheres as a sort of industrialised 'Muse', which is deprived of the 'real circumstances of production' through aestheticization. Their mirror image should not be spoilt, but doubled instead, otherwise it cannot tinge him: it is becoming a superstar as an image transfer from one mirror into another – in a never-ending series. The achievement that Warhol presents in the introductory quotation to this text marks precisely the complicated line that separates these two spheres, between which he is constantly gliding. Without this 'dark' background, the mirror image would produce no career. Certainly, today virtually anyone can be famous for 15 minutes and enter the world of the TV-Factory – a telephone call is enough – but under such ugly conditions! In this way, one cannot make a career, because the talk masters have occupied Warhol's place in a completely conventional way and established it as a norm to flirt, like some sort of overpaid

wage workers, with the fact that they actually cannot do anything except for asking questions and dragging the allegedly “authentic” lives into public. It seems that today’s boom of intermediaries and representatives in the ‘post-modern cultural factories,’ which trade with ‘subjectivities’ under their own names, has something to do with Warhol’s career. Even with him one can observe something similar from the 70s onwards, but more complex. As the world of the 60s broke down and the aesthetic speculation of the Factory of “Freaks” fell to pieces, Warhol abandoned the sinking ship in the right moment – with the lifeboat Studio 54. Expressed in market categories: he entered into fusions with other large companies. He let things be produced elsewhere, where the conditions were more favourable. The “Freak-Factory” with Warhol as its production goal was transformed into the production art that was the “glamorous and chic High Society of contemporary New York.” If the old Factory was built in such a way that it protected the Underground and formed a symbiosis with it instead of swallowing it, the jet set enabled Warhol to continue producing himself under his own label even when the membership was almost completely exchanged. From the silver loft on the East 47th Street, the Factory was transformed into a neat, but boring office.

What was needed was to escape the force “against which gravity is the puff of a snowflake, with the force of those ‘I’s’ hanging around, which tried to flee their collapse, their transformation into the ‘matter’ of the process, their self-consummation.” The fact that Warhol ceased to be the Underground was primarily the result of the circumstance that in the early 70s, Underground itself had ceased to exist. Having appropriated the necessary relationships of production and readjusted the centre of production on the edge of the dance floor, Warhol countered it with a fantasy of release/relief: “When I reflect what sort of employees I’d like to have, then I would say – a boss. A boss that would tell me what to do – then it’s much easier to work. – And the boss must behave himself, otherwise the employee will fire him.”

The Factory and Warhol are not one and the same, precisely because they cannot be separated from each other. Their true invention is a collective production form of subjectivity as ‘cancelled work’ that helps the already ‘cancelled subject’ to subjectify himself. This invention has become a firm constituent of the sphere of production and supplies capitalism with new and manifold resources. Apparently frivolously asserted and superficial styles and forms, all of which stem from capitalist sedimentations, turn under favourable circumstances into ‘ambivalent scenarios’, in which the capitalist world of labour and clear dualities is blurred into ‘another place’, which can no longer be reduced to sheer labour conditions, reproduction, and exploitation.

The fact that, since the 80s, labour has been conceived, shrouded, and exploited in big style in the categories of production and subjectivity, image and lifestyle, is not the fault of the “Factories” of the past thirty years, but points to a disquieting closeness. However, the example of Warhol’s Factory also demonstrates what has radically changed since those times in terms of the conditions of self-organisation and how this change has been, as always, intertwined with profound social transformations.

What is so special about Warhol’s personality and the Factory is, from the psychoanalytical point of view, the fact that, in terms of the collective, his androgynous productivity made it possible to fill the functions of both mother and father; thus, the Factory remained caught in an Oedipal state, even if brought to the very limits of its capacities. Similar could be said about Fassbinder and his “Family”. What is common to these forms of production is the fact that precisely on the basis of this conflict of power, which is excessively expressed rather than suppressed, they reach very far into the reality that surrounds them on the level of social and aesthetic artefacts. Things do not stop at the reflexive or theoretical/critical relationship, but reach the level of complex incorporation and collective performance, which inscribes itself directly into the field of politics and makes an impact there.

It is obvious that today one can no longer act that way, since it is precisely the excessive reference to theory, which has become common in the art field since the 90s, that has overtly questioned certain forms of power and made them suspect.

What we today understand as the politics of identity is only a possible name for this idiosyncrasy, which lives on the fantasy that one could realize and socially establish a true equality of particular interests and identities. But it soon becomes evident that this programme generates new problems of power and may cause, on the level of self-organisation, marginalization, harmlessness and a loss of social relevance.

Destabilizacija fiksnih uloga

razgovor s Antoniom Majačom

razgovarao Goran Sergej Pristaš

Galerija Miroslav Kraljević, Zagreb



Velik broj umjetnika za čiji rad pokazuješ interes pristupa umjetnosti kontekstualno, dok životu u vlastitom radu pristupaju oblikovno, a ne reproduktivno ili reflektivno. Osjećaš li problem s prezentabilnošću takvog rada, koje je mjesto galerije u kontekstu?

U Galeriji Miroslav Kraljević od 2006. s novim galerijskim Savjetom i timom suradnika uveli smo novi način formiranja programa, a jedno od programskih usmjerenja je preispitivanje prije svega naše uloge ali i samog sustava umjetnosti, njegovih pisanih i nepisanih zakonitosti, "lanca" umjetničke proizvodnje od koncepcije, produkcije, prezentacije, medijacije... Zanima nas upravo ta izmijenjena pozicija i uloga umjetnika kao i otvaranje i hibridizacija mjesta izlaganja, te na određeni način i priznavanje svijeta umjetnosti kao živog organizma, eko sistema koji producira svoje specifične forme odnosa. Šire shvaćeno, područje interesa je upravo distinkcija, ili upravo suprotno - srastanje umjetnosti i stvarnosti kao i interakcija između umjetnosti (svijeta umjetnosti) /institucije umjetnosti i njenog socio-ekonomskog okruženja. Zanimljiva nam je pri tom i stara preokupacija estetike samom prirodom umjetničkog djela i priroda naše interakcije s njime. Čini mi se da bi razumijevanje umjetnosti kod nas bilo obogaćeno primjenom neke vrste holističkog pristupa: konstruiranja relacija između umjetničkog djela i ljudskih agenata unutar kulturnog (kulturalnog) okruženja svijeta umjetnosti i približavanjem tih svjetova. Naravno, ovdje su polazišne točke neke sada već vremenšne postavke kontekstualne teorije umjetnosti A. Dantoa, D. Daviesa i dr., ali uz konkretno nastojanje da se u našoj, još uvijek institucionalnom okviru pripadajućoj modernističkoj konstelaciji institucionalne umjetničke scene afirmiraju prakse i oblici kritike, internacionalno prisutni već gotovo pola stoljeća, a kod nas iako nekada izuzetno jaki, danas posve zapostavljeni.

No, vraćanjem na pitanje samog umjetničkog rada i njegove prezentabilnosti u galerijskom okolišu vraćam se i na pitanje - koje karakteristike/vrijednosti umjetnički rad ima svojim smještanjem u specifični kontekst i koje su semantičke vrijednosti umjetničkog rada? Pored generiranja perceptivnog iskustva umjetničko 'djelo' treba generirati određenja značenja, oblikovati određenu poruku koje prolazi medijaciju kulturno-povijesnih okolnosti u kojima nastaje i u kojima se prezentira. U svom okolišu umjetnički rad bi trebao nadilaziti perceptualne vrijednosti. U kontekstu živog prostora umjetničko djelo nije pasivno tijelo nego aktivno participira u procesima razmijene i društvenog diskursa kao živi akter koji je u stanju postavljati pitanja, izazivati norme, ponekad i "varati", suprotstavljati se drugim umjetničkim radovima, provocirati komentare... Djelo u tom smislu ima vlastiti život, gotovo sa svojom vlastitom voljom stalno nalazi nove kontekste. Galerija je u tom smislu samo jedno od mogućih mjesta za život (ili smrt) umjetničkog rada...

On-line magazin ART-e-FACT (<http://artefact.mi2.hr>) izmješta strategije otpora u područje komunikacije. Je li komunikacijska bitka izgubljena u institucijama?

Nekad davno, prije više od trideset i pet godina, u prvom broju kulturnog Radical Software-a njegovi su urednici izašli s parolom koja je poručivala da se moć više ne nalazi u zemlji, radnoj snazi ili kapitalu već u pristupu informacijama i načinima njihove diseminacije. S obzirom da opstaje jedino u svom mrežnom formatu, on-line magazin ART-e-FACT nije prostorno određen. Otpor u nekadašnjem smislu više nije moguće fizički odrediti kao što ni fizički prostor nije više javna sfera u kojoj građani mogu bez smetnje razmjenjivati mišljenja. Ono što zovemo javnim sve više se nagomilava u digitalnu transnacionalnu grudnu, a svjetska mreža postaje doslovno zona slobode govora. U izostajanju zajednice neposrednog kontakta, poruke koje potiču s istog mjesta u isto vrijeme šire se i vrše dalekosežan utjecaj izvan državno sankcioniranih javnih sfera (posredovanja) pa tako i komunikacija postaje nezaustavljiva. Čini se da upravo *on line* prisutnost kroz on-line magazin kao *privremene autonomne zone* u kojem svi sadržaji slobodno egzistiraju rekonfigurira postojanje mogućnosti brzog i neograničenog djelovanja. I u ovom slučaju Internet vodi demokraciji na osnovu neograničene dostupnosti informacijama i jednake participativnosti u kritičkom diskursu. Prema tome, elektronski prostor predstavlja i snagu za nove oblike građanskog sudjelovanja; prije svega, zbog erozije javne sfere uspostavljajući se javna sfera u virtualnom obliku. ART-e-FACT funkcionira kao otvoreno polje u kojem je poziv autorima disperzivan i slobodan kao i moguće interpretacije tema s kojima se bavimo: od odnosa umjetnosti i ilegalnih migracija do fundamentalizama u vizualnim reprezentacijama...

Galerija postaje sve više radnim mjestom samim umjetnicima. Govori li to o bitnoj promjeni radnih uvjeta u umjetničkoj proizvodnji danas i ako ta promjena postoji koje su njene karakteristike?

U slučaju GMK radimo upravo na pretvaranju galerije u vrstu aktivnog i propulzivnog laboratorija. Sve su se pozicije destabilizirale i izmijenile. Galerijski kontekst prolazi transformaciju zajedno sa svojim socijalnim okruženjem i njegovim transformacijama. Rekla bih da to govori prije svega o drugačijem shvaćanju institucija umjetnosti koje postaju mjesta događanja i produkcije te generiraju neki socijalni diskurs. Ono čime se pokušavamo baviti jesu otvoreni, istraživački, živi i procesualni projekti i aktivnosti u kojima su i umjetnici na neki način dio organizacijsko-kreacijskog tima, i u kojemu se također, nekada fiksne uloge neprekidno destabiliziraju u uvjetima koji se mogu opisati kao amalgamski i preklapajući, uvjeti u kojima konzumenti postaju proizvođači i obrnuto. Nakon što su umjetnici svoju ulogu aktivno preispitivali zadnjih tridesetak godina i kada je i ono što smo

nekada zvali institucionalna kritika ušlo u svoju treću ako ne i četvrtu fazu, teško je definirati promjene jer su one na neki način postale konstanta. Umjetnik i njegova autonomna proizvodnja na tim su promjenama dovedeni u pitanje, a upravo takva subjektivizacija paradoksalno daje autonomiju u kojoj socijalne relacije i dalje tvore kapital koji je kao i umjetnosti i njeni tokovi deteritorijaliziran. Kao što je danas i proizvodnja, kazano diskursom "Imperija", postala nereprezentativna, tako ni umjetnost više nije moguće fiksirati niti je ono što možemo ili ne možemo nazivati umjetnošću lako određivo. Pritom se naravno dogodila i supstancijalna destabilizacija mjesta (re)prezentacije u kojem galerijski okvir postaje samo još 'jedno mjesto' odvijanja umjetničkih procesa, njihov mogući bazen znanja i strujanja, a ne njihov epicentar.

Primjer umjetničkog rada kao modela nematerijalnog rada, odnosno model mobilnog, kreativnog i upravljački svjesnog pojedinca sve češće je u upotrebi u agitaciji kapitalističke sinkronizacije života i rada. Omogućuje li to i posebnu ulogu u činovima ili organizaciji otpora neo-liberalizmu?

U tom se konceptu i umjetnik može sagledavati kao djelatnik, koji, posve poistovjećen sa svojim radom, postaje primjer subjektivizacije rada par excellence, i gdje se takav odnos ne samo podrazumijeva (još od modernističke, baudelairovske perspektive), već je i posve neizbježan. Umjetnika kao takvog možemo gledati kao kariku u sveopćem 'participativnom managementu' koji je zapravo tehnologija moći u kojoj bi svi trebali postati subjekti, a to je kod umjetnika još očiti jer je njegova uloga nepromijenjena te i dalje vizionarska, dok su društvena očekivanja usmjerena prema njemu još veća. Autoritarnost koja se očituje u naredbama prema kojima se svako mora izraziti, govoriti, komunicirati, kooperirati, u svijetu umjetnosti još je drastičnija, jer 'izlaskom iz studija' nekadašnjeg umjetnika-genija pred njega se postavljaju sve veća očekivanja i sve veći zahtjevi. Jednako kao i svi drugi poslovi, umjetnost i umjetnička proizvodnja treba danas biti kolektivno koordinirana, a komunikacija je podređena cirkuliranju informacija i od nje se ponekad ne očekuje da bude išta drugo. Umjetnički rad kao takav sve je vidljivije 'zaprljani' svojim diskurzivnim komponentama, svojom verbalizacijom, neminovnim razvijanjem socijalnih vještina, moći elegantne ali uvjerljive samo-prezentacije i potpune poistovjećenosti s radom. Sve karakteristike postindustrijske ekonomije snažno prisutne u klasičnim formama nematerijalne produkcije možda se najbolje ogledaju upravo u umjetničkom radu. Aktivnosti umjetnika tj. nematerijalnog umjetničkog rada mogu opstajati jedino ako spretno i balansirano kombiniraju rezultate različitih radnih vještina - kreativnost, imaginaciju, interpretaciju. Umjetnički svijet ili svijet umjetnosti sazdan je na osnovama nematerijalnog rada i gradi se od formi koje su izravno kolektivne i postoje samo u formi mreža i tijekova. Lokacija unutar

koje djeluje se u društvu općenito nalazi na deteritorijaliziranom nivou kojeg možemo nazvati bazenom nematerijalnog rada u koji su uključeni svi njegovi akteri - umjetnici, producenti, galeristi, kritičari, promotori i svi su jednako podređeni režimu neprekidne vidljivosti kao nezavisni samozaposleni 'intelektualni proleter'.

Otpor međutim nije ograničen samo na jake i izravne akcije; no umjetnost, kazano **Badiouovim** rječnikom, i dalje mora biti iznenađujuća, ona mora biti i napad, sposobna da ukazuje i upozorava na stvari koje nisu sveopće vidljive. Potencijal otpora kroz koncept mnoštva ima svoja omeđenja jer se odvija u partikulariziranim tijekovima, u pojedinačnom, i determiniran je nepostojanjem nekadašnje izravne solidarnosti s potencijalom kakvog je imala, primjerice, izravna umjetnost sedamdesetih. Proizvodnja umjetnosti kao akt pobune je u tom smislu jednako tako nekonzistentna i disperzirana. Umjetnost najčešće može djelovati jedino vrlo partikularno, kretanjem u malim koracima koji svoja značenja proizvode u procesu a ne u rezultatima. To je ujedno i umjetnost koja ima vrijednosti u trenutku svojih odvijanja i koja, krećući se u malim koracima, nosi intenzitet kojeg nerijetko razotkrivamo tek naknadno.

Možemo li danas govoriti o anti-kapitalističkoj umjetnosti i što njeni umjetnici rade?

Takva bi teza u sebi trebala sadržavati binarnost, tj. postojanje kapitalističkih umjetnika, onih koji proizvode određene rezultate, najčešće objekte koji potom imaju svoje kupce. Ipak, s obzirom da kapital možemo razumijevati i kao socijalni kapital koji se temelji na odnosima, tako i umjetnici koji se ne izražavaju strategijama proizvodnje i konzumacije ipak opstaju na proizvodima istog tog nematerijalnog rada, kapitalizirajući vlastitu proizvodnju na druge načine.

Teško da bismo umjetničke prakse uistinu mogli podijeliti na kapitalističke i anti-kapitalističke osim ako se ne zaustavimo na nabranju aktivističkih grupa koje same sebe nužno ne nazivaju umjetnicima iako koriste kreativne aparate i umjetničke alate kako bi izravno ili manje izravno potkopali postojeće sisteme poput kulturnih **Bureau d'études** koji ukazuju na veze između velikih igrača u globalnom kapitalizmu ili **RT Mark**, koji se koriste alatima fikcije da bi se infiltrirali i kontaminirali stvarnost i ozbiljnost koja se obično koristi kao fasada za zaštitu interesa svjetskih moćnika. Ovdje se naravno radi o izravnom i vidljivom otporu, no otpor se može stvarati na raznim nivoima, kako lokalnom tako i globalnom – i jedan i drugi ima vrijednost i potencijal promjene.

Kako procjenjuješ kritičku ulogu lokalnih kulturnih institucija u borbi protiv globalnog pogleda i globalnih slika?

Problem je prije svega u tome što lokalne kulturne institucije koje su osnovane od gradskih ili državnih vlasti proživljavaju teški period

prijelaza. One su u svojoj strukturi i modelima djelovanja i dalje mastodontske, nepokretne i neosvijestene o svom kontekstu i ulozi koju bi trebale imati u zajednici. Na njih je kao i na njihovu garnituru ljudi nemoguće aplicirati bilo koji strani model preustroja. Upravo je stoga još veća važnost i odgovornost na nezavisnim, dinamičnim i fleksibilnim organizacijama i inicijativama koje imaju moć brze prilagodbe i brzog reagiranja, a politički su i društveno svjesne, da u djelovanju koje je globalno i preklapajuće stalno iznova potvrđuju mogućnost vještog ukucavanja malih u velike narative gradeći neki specifični lokalni intezivitet koji kritički reflektira te globalne slike i globalne poglede.

Smatraš li da postoji opasnost od učinka “estetizacije politike” u praksama koje teže političkoj participativnosti onda kada su prezentirane u institucionalnom okviru? Koja je njihova šansa?

Zanimljivo je koliko emancipatorne prakse koje imaju namjeru inkluzije i postavljanja na govornicu inače isključenih, primjerice iz kruga svijeta umjetnosti koji funkcionira po integriranim i hermetičnim modelima, imaju potencijal inverzije i inkluzije. Program GMK ove smo godine otvorili s malim radioničkim projektom “Susjedstvo”, koji je potaknut namjerom poticanja procesa “otvaranja” zatvorenog galerijskog prostora i osnaživanja komunikacije “prema van” te jednako tako postavljanjem nekih jednostavnih a teških pitanja smisla, svrhe i potrebe postojanja prostora suvremene umjetnosti općenito i njene pozicije izvan povlaštenog svijeta umjetnosti.

U ovom slučaju, uspostavljanje kontakta s izravnim fizičkim okolišem – neposrednim susjedstvom – dogodilo se kroz tjednu interdisciplinarnu radionicu studenata zagrebačkih fakulteta i akademija, tijekom koje je Galerija pretvorena u aktivni radni prostor, i u kojoj je postala subjekt i objekt svog istraživanja istovremeno. “Terenskim radom” grupa studenata nastojala je istražiti ne samo vidljivost galerije u četvrti u kojoj se nalazi, već i potaknuti komunikaciju u svim smjerovima: između stanovnika, obrtnika i djelatnika, pri čemu je djelatnost Galerije shvaćena kao još jedna “uslužna” djelatnost, prostor mogućeg predaha, susreta, razmjene i neformalne komunikacije poput one koja se može dogoditi u frizerskom salonu, kod automehaničara ili u susjednom restoranu.

U razgovorima sa susjedima, studenti su prije svega istražili koliko je Galerija poznata u njenoj neposrednoj okolini, raspitali se o sugestijama za njenu bolju vidljivost, pokušavali doznati mišljenje o suvremenoj umjetnosti te konačno tražili konkretne prijedloge za moguće programe. Na završnom su događanju i druženju uz tombolu istaknute neke od želja za praktične i neobične načine korištenja galerijskog prostora kroz prijedloge događanja kao što su primjerice *revija*

otkačenih frizura, box meč, nešto što navodi na razmišljanje, izložba starih automobila itd.

U raznolikim odgovorima kanalizirao se energičan i bitan impuls “izvana” koji je bio i dodatni poticaj za organizaciju zajedničkog druženja i dvosmjerne komunikacije, u kojem smo se suočili s našim susjedima našli u situaciji da moramo objasniti činjenicu da smo se već bavili mnogim stvarima koje su oni predlagali na različite načine. Naši su susjedi ponosno postavili mape četvrti koje su studenti izradili u svojim obrtničkim i drugim radnjama, a danas su svi na našim listama pozivnica, i začudo ili ne – mnogi dolaze na naše programe i otvoreno ih komentiraju.

Kada se pak radi o emancipatornim praksama koje žele zastupati i dovesti u sferu vidljivosti i staviti za govornicu društveno i politički ‘isključene’ može se činiti da sami ti činovi potvrđuju takav status onih koje ‘uključuju’.

Umjetnost je oduvijek njegovala vjeru u svoj potencijal mijenjanja svijeta, a u proteklom je stoljeću u toj misiji bila izuzetno proklamativna i ambiciozna. Umjetnost je inherentno nezadovoljna s onim što ju okružuje pa stoga svoj horizont mora nalaziti u drukčijoj viziji svijeta. Međutim, danas smo svjesni ograničenja umjetnosti kao agenta društvene promjene. Ponekad ne samo da ne postiže rezultate već ima usporavajući i kontra-produktivan učinak na socijalne promjene koje želi potaknuti i to prije svega jer je pod konstantnim terorom vidljivosti i diktatom reprezentacije. Umjetnost dvadesetog stoljeća također počiva na imperijalnom de-teritorijaliziranom modelu pri kojem neprekidno integrira sve više ne-umjetnosti u svoje područje, no istovremeno ona mora zadovoljavati kriterije vidljivosti kako bi bila i dalje financirana, poticana... Pitanje je zapravo koliko umjetnost može opstati izvan svog vlastitog svijeta unutar sfere i procesa stvarnosti. Kada se stvarnost prenosi u bijelu kocku ona se neminovno estetizira. Takve su prakse izrazito riskantne i hipersenzibilne i nerijetko skliznu u egzotizaciju i eksploataciju i zato nerijetko bijela kocka naprosto reafirmira i potvrđuje već postojeće pozicije isključenih, politički nevidljivih, pretvarajući ih u egzotične eksponate koji se ovlaštavaju promotre u prolazu. Još je veći problem konzumacije takvih radova, koji su često vremenski iscrpljujuće i zahtjevne za svakodnevnog promatrača/posjetioca. Prosječno je vrijeme zadržavanja tipičnog posjetioca velikih i slavni muzeja manje od 2 sekunde. A tu se radi o prosječnom posjetiocu. Činjenica je da suvremene umjetničke prakse doživljavaju promatrača kao misleći, negenerički temporalni subjekt s perceptivnim i kognitivnim aparatom koji izvrsno funkcionira. Ako takve prakse ne dolaze do našeg prosječnog “dvosekundnog promatrača” pitanje je – kome su one zapravo namijenjene i čiju bi svijest trebale mijenjati? Čini se da opet dolazimo do paradoksa – ne trebamo se baviti proizvodnjom umjetnosti nego proizvodnjom konzumenata, promatrača. Mislim da je važnost edukacije i medijacije suvremene

umjetnosti u tom smislu danas važnija nego ikad, pogotovo u zemlji poput naše gdje se čak i sama terminologija vezana uz to područje jedva prepoznaje.

Što misliš kakvi će biti učinci otvaranja Muzeja suvremene umjetnosti za hrvatsku autorsku i izlagačku likovnu scenu?

Hrvatska scena suvremene umjetnosti preživljava kao svojevrsan bazen u kojem za umjetnike u smislu neke tradicionalne 'hijerarhije svijeta umjetnosti' nema 'progresije' jer nema vertikale institucija. Pritom, scena je još uvijek posve centralizirana, svedena na Zagreb u kojem djeluje nekoliko galerija sličnih financijskih i upravljačkih struktura koje najčešće nisu profilirane i koje prezentiraju uglavnom iste umjetnike. Za umjetnika takav model praktički znači izlagati jedne godine u jednoj, druge u drugoj galeriji i tako u krug. Muzej kakvog sada poznajemo među njima je do sada uglavnom bio još samo jedna, finalna postaja nakon koje se umjetnik može vratiti 'unatrag' da još jednom napravi krug po manjim neprofitnim galerijama, prestane raditi ili ukoliko dotad već nije posve odustao – može se zaposliti i dalje hobistički nastaviti baviti umjetnošću ili pokušati svoju sreću naći izvan uskih nam granica. Mislim da je važnije pitanje što je nedostatak muzeja kao institucije za suvremenu umjetnost značio za društvenu poziciju i respektabilnost suvremene umjetnosti kod nas. Muzej kao tradicionalni predstavnik trajnih i društveno priznatih vrijednosti i dalje ima najveću snagu davanja legitimiteta određenim praksama i on je u tome smislu i dalje mjesto koja ima važnu ulogu u etabliiranju društvenih vrijednosti za najšire slojeve društva. U zemlji koja ima izrazitu nacionalno-reprezentativnu kulturnu politiku i koja neprekidno grčevito traga za primordijalnim momentima plemenskog poistovjećivanja kojima se može 'ponositi', jedino stabilna i društveno prisutna institucija može za širu populaciju stvoriti osjećaj legitimiteta suvremene umjetnosti. Proizvodnja društvene vrijednosti suvremene umjetnosti najčešće se i općenito događa tek njezinom "pijedestalizacijom"; to je još uvijek preživjela formula koja komunicira sa svim društvenim slojevima. Zanimljiv je fenomen da je u našem obrazovnom sustavu, tj. Akademiji likovnih umjetnosti, preskočena cijela generacija konceptualnih umjetnika sedamdesetih, od kojih su većina i danas

aktivni i važni protagonisti na sceni - oni danas nisu predavači budućim umjetnicima, onima koji su isto tako odrasli bez stalnog postava muzeja suvremene umjetnosti pa im vrijednosti nisu usađene ni s te reprezentativne strane. Muzej suvremene umjetnosti bi trebao biti neka izlazna točka, mjesto koje će kontinuirano odgovarati na pitanja o razlozima svog postojanja, jednakomjerno objedinjavajući sve svoje funkcije – od prikupljanja, čuvanja, prezentiranja, dokumentiranja, edukacije o suvremenoj umjetnosti i njezine opće popularizacije. Međutim, ukoliko se postojeća struktura s jezgrom kakvu ima naprosto fizički preseli u drugi prostor nastavljajući dosadašnju upravljačku politiku nekonzistentnog i samodostatnog opstojanja, upitno je bi li muzej mogao generirati neki novi društveno vrijedan prostor komunikacije s širokom publikom. Primjeri iz nekih susjednih tranzicijskih zemalja pokazuju da se okoštale institucije mogu mijenjati često sretnim slučajem spontane promjena kadra ili strategijama *merging-a* i jakih partnerstava sa nezavisnom scenom na kojoj djeluju a koja je u međuvremenu, za vrijeme snenosti državnih institucija postala snažna, sadržajno i modelski progresivna ali i internacionalno relevantna. U našoj situaciji tromost i neučinkovitost institucija obrazovanja i institucija prezentacije suvremene umjetnosti rezultirala je krajnjom ravnodušnošću i neinformiranošću kod široke publike. No pored publike, govoreći o kulturnim agentima treba reći da se radi o (edukativnim sustavom zanemarenim) generacijama svih aktera na suvremenoj umjetničkoj sceni, koji su se vlastitim angažmanom, inteligencijom i informiranošću iz početnih loših pozicija, iz talentiranih 'naturščika' i samoukih vrsnih improvizatora prometnuli u informirane i relevantne aktere. Radi se o svima poznatoj situaciji u kojoj umjetnici, neka mi bude dopušteno generalizirati, već generacijama izlaze s akademije kao – u najboljem slučaju – tek dobri 'craftsmeni', pri čemu kustosima i kritičarima studij povijesti umjetnosti u Zagrebu završava **Warholom**, a pregled teorije s **Wolfflinom** ili **Kultermannom**. U gradu gdje su donedavno pregledi suvremene umjetnosti i velike izložbe rijetko dolazile, a o domaćoj se suvremenoj umjetnosti učilo usmenom predajom, uistinu s nestrpljenjem iščekujemo vidjeti kako će izgledati stalni postav Muzeja suvremene umjetnosti u Zagrebu, u nadi da će se dogoditi obrat i neko sretno čudo.



Destabilization of Prescribed Roles

conversation with Antonia Majača

interview by Goran Sergej Pristaš

translated from Croatian by Andy Jelčić



Many artists whose work you find interesting approach art contextually; they approach life in their work by forming it and not by reproducing or reflecting it. Do you feel there is a problem with presentability of such work, what is the place of your gallery in this context?

Starting with 2006, in the **Miroslav Kraljević Gallery**, with the new Gallery Board and a team of collaborators, we have introduced a new way of drawing up programs. One of the program directions is the examination of, first of all, our own role, but also the very system of art, its written and unwritten regularities, the “chain” of art production, starting with the concept and moving on to production, presentation, and mediation. We are interested in this changed position and role of the artist, as well as the opening and hybridisation of the exhibition venue and, in a certain way, the recognition of the art world as a living organism, as an ecological system that produces its specific relation forms. In broader terms, our field of interest is distinction or just the opposite – growing together of art / reality, as well as the interaction between art (the world of art) / the institution of art and its social and economic environment. In this context we are also interested in the old preoccupation of aesthetics with the very nature of a work of art and the nature of our interaction with it. It seems to me that understanding of art in our society would be enriched by the application of some kind of holistic approach, by constituting the relations between the work of art and human agents within the cultural environment of the world of art and by convergence of these worlds. Of course, starting points here are some of the now already dated assumptions of the contextual art theory by **A. Danto**, **D. Davies** etc., but accompanied by concrete efforts to establish practices and forms of criticism, internationally present for almost half a century, in our, in international terms still modernist constellation of the institutionalised art scene. Although they used to be very strongly expressed, today they are completely neglected.

Returning to the question of art work itself and its presentability in gallery environment, I am also returning to the question which characteristics / values art work acquires by being placed in a specific context and what is the semantic value of art work. Apart from generating perceptive experience, a “work” of art should generate certain meanings and form some kind of message that undergoes the mediation of cultural and historical circumstances in which it is created and presented. In its environment art work should transcend perceptual values. In the context of a living space, a work of art is not a passive object, but it actively participates in exchange processes and social discourse like a living participant able to ask questions, challenge the norms, sometimes also “cheat”, counteract other art works, and provoke comments. In this sense a work of art has a life of its own; it keeps finding new contexts almost with its own free will. In this sense a gallery is only one of the possible places for life (or death) of art work.

The e-zine ART-e-FACT (<http://artefact.mi2.hr>) relocated the resistance strategies into the area of communication. Is the communication battle in institutions lost?

A long time ago, more than thirty-five years from now, in the first issue of the much appreciated *Radical Software*, its editors launched a motto saying that the power is not any more in the earth, working potential or capital, but in the access to information and the ways of its dissemination. The location of the ART-e-FACT e-zine, considering the fact that it exists only in its net format, is not determined. Resistance in its former sense cannot any more be determined physically, in the same way that physical space is not any more a public sphere in which citizens can exchange their opinions without interference. That which we call public is progressively piling up into a digital trans-national snowball, and the world net is literally becoming a zone of free speech. With the absence of a direct contact community, messages originating from the same place and at the same time spread and exert far-reaching influence, outside the public spheres sanctioned by the state (mediation), so that communication becomes unstoppable as well. It seems that on-line presence, through an e-zine, as a *temporary autonomous zone* in which all contents freely exist, reconfigures the possibility of quick and unlimited acting. In this case too, Internet leads to democracy on the basis of unlimited accessibility of information and equal opportunity for participation in critical discourse. Thus is the electronic space also a tool for new forms of civil participation. In the first place because of the erosion of the public sphere, that sphere is being re-established in virtual form. ART-e-FACT functions as an open field in which the invitation to authors is dispersive and free and so are the possible interpretations of topics we are concerned with, reaching from the relation of art to illegal migrations and fundamentalism in visual representations.

The gallery is more and more becoming a working space for artists. Does this say something about the essential change of working conditions in today's art production and if this change really exists, what are its characteristics?

In the case of the Miroslav Kraljević Gallery we are currently working on the transformation of the gallery into some kind of active and propulsive laboratory. All the positions are destabilised and changed. The gallery context is undergoing a transformation together with its social environment and its own transformations. I would say that this in the first place speaks about a different understanding of art institutions, which are becoming places of events and production, generating some kind of

social discourse. What we are trying to do are open, exploratory, live and process-bound projects and activities in which also the artists are a part of the organisational creative team, in which once fixed roles are continuously destabilised, in conditions that can be described as amalgamating and overlapping, where consumers may become producers and vice versa. After the artists had been actively examining their role during the last thirty years and after that which we used to call institutional criticism entered its third if not the fourth phase, it is difficult to define changes, because in a way changes have become a constant. The autonomy of the artist and his production are being questioned by those changes, while at the same time this kind of subjectivisation paradoxically gives them autonomy in which social relations remain a capital, unbound to territory, as well as art and its fluxes. In the same way as today's production, expressed in a discourse of the "Imperium", has become non-representative, art can no more be pinned down and that which we can or cannot call art is not easily definable. This was accompanied by a substantial destabilisation of the (re)presentation place, where the gallery environment became just "a(nother) place" for the development of the artistic process, its possible pool of knowledge and streaming, but not its epicentre.

The example of artistic activity as a model of immaterial work, i.e. a model of a mobile, creative and conscious self-managing individual is being increasingly put to use in the agitation for the capitalist synchronisation of life and work. Does this assign them a special role in the acts or the organisation of resistance to neo-liberalism?

In this concept the artist may be seen as a worker, who, completely identical with his work, becomes an example of work subjectivisation par excellence, where such a relationship is not only understood (since the modernistic, **Baudelaire's** perspective), but also completely inevitable. Thus we can perceive the artist as a link in the chain of the omnipresent "participative management", which is actually the technology of power, where everyone should become a subject. With artists, this seems to me even more conspicuous, because their role unchangeably remains visionary and social expectations directed at them are even greater. The authoritarianism that shows in the orders according to which everyone has to express himself, speak, communicate, and cooperate, is even more drastic in the world of art, because with the "abandoning of the studio" of the former artist-genius, he is faced with increasingly greater expectations and demands. Art and art production, like every other job, must be collectively coordinated today and the communication serves the circulation of information and sometimes it is not expected to be anything else. Art work as such is becoming more visibly "stained" by its discursive components, its verbalisation, unavoidable development of social skills, the ability of elegant but persuasive self-presentation and – complete identification with the work. All characteristics of the post-industrial economy, strongly present in the classical forms of immaterial production are maybe best reflected in the work of artists. The activities of artists, i.e. of the immaterial art work, can survive only if they ably and in a balanced way combine the results of different working skills – creativity, imagination and interpretation. The world of art is built on the foundation of immaterial work, of directly collective forms and exists only in the shape of networks and streams. The location where it operates is in the society in general, on a non-territorial level, which we can term a pool of immaterial work in which all its protagonists are included: artists, producers, gallery-owners, critics and promoters. They are all equally subjected to the program of unceasing visibility as independent self-employed "intellectual proletarians".

However, the resistance is not limited only to strong and direct actions; art, in **Badiou's** words, must remain surprising, it must also be an attack, able to point out things that are not generally visible and warn of them. The resistance potential through the concept of multitude has its limitations, because it takes place in particular fluxes, in the individual, and it is determined by the non-existence of former direct solidarity, which, for example, was the potential of the direct art of the seventies. The production of art as an act of rebellion is in this sense equally inconsistent and dispersed. In most cases art can act only in this way: very particularly, moving in small steps that generate meanings in the process and not in the results. This is at the same time art that has values at the moment it happens and that, moving in small steps, carries the intensity we frequently discover only later.

Can we today speak of anti-capitalist art? If we can, what are its representatives doing?

Such a pre-supposition should be binary, i.e. assuming the existence of capitalist artists, the ones generating certain results, usually objects that later on in the process find their buyers. However, as we can also perceive capital as social capital founded on relations, in the same way artists who do not express themselves by strategies of production and consummation still survive, thanks to the products of this same immaterial work, capitalising their production in different ways.

We could hardly really divide artistic practices into capitalist and anti-capitalist, except if we do not limit ourselves to listing activist groups that do not necessarily call themselves artists, although they use creative apparatuses and art tools to directly or less directly subvert the existing systems like the already cultic **Bureau d'études**, who show us the connections between big-time players in the global capitalism or **RT Mark**, who use the tools of fiction to penetrate the system and contaminate the reality and the seriousness usually used as a facade for the protection of interests of world

power holders. These are, of course, examples of direct and visible resistance, but resistance can be created on different levels, local, as well as global – both have the value and the potential of change.

How do you see the critical role of local cultural institutions in the struggle against the global view and global images?

The problem is, above all, in the fact that local cultural institutions, founded by city or state authorities, are undergoing a difficult transitional period. In their structure and models of action they remain mastodontic, inert and unconscious of their context and the role they should be playing in a community. It is impossible to apply any of the foreign models of reorganisation to them or the people involved in their activities. Because of this, even greater importance and responsibility lies on independent, dynamic, and flexible organisations and initiatives who have the ability of rapid adaptation and quick reaction, being politically and socially aware that in acting globally and in an overlapping way they keep confirming the possibility of skilful inclusion of small into large narratives, building some specific, local intensity, critically reflecting those global images and views.

Do you think that there is a danger of the “aesthetisation of politics” effect in the practices striving towards political participation when they are presented within an institutional framework? What are their chances?

It is interesting to what extent emancipatory practices that have the intention of inclusion and putting up on a lectern the ones who are usually excluded from public communication, for example participants from the art world circle that functions according to integrated and hermetic models, have a potential of inversion and inclusion. This year, we have opened the MKG’s program by a small workshop project Neighbourhood, initiated by the intention of supporting the process of “opening” the closed gallery space and building up communication “to the outside”, as well as by asking some simple, but still difficult questions of sense, purpose and the need for existence of contemporary art places in general and the position of that concept outside the privileged world of art.

In this case, establishing a contact with the direct physical environment – the surrounding neighbourhood – happened as the objective of a weekly interdisciplinary workshop of the Zagreb faculties and academies, during which the Gallery was converted into an active working space, at the same time becoming the subject and the object of its explorations. Through “field work” a group of students attempted to explore not only the visibility of the gallery in the block where it is located, but also to enhance communication in all directions: among the inhabitants, craftsmen and employees, where the activity of the Gallery was understood as another “service”, a space of possible rest, meeting, exchange of information and informal communication, like the one that might happen at hairdresser’s, in a mechanic’s workshop or in the restaurant next door. In their conversation with the neighbours, students have primarily researched into the degree to which the presence of the gallery in its vicinity is known at all, asked for suggestions for its better visibility, tried to obtain opinions on contemporary art in general, and finally asked for concrete suggestions on possible programs. At the final reunion and mingling with tombola, some of the wishes for practical and unusual ways of using the gallery space were singled out in the form of suggestions for events like *a wild hairstyle show, a box-match, something that makes us think, vintage car show* etc.

Manifold answers joined into an energetic and essential impulse from the “outside” that was also an additional impulse for the organisation of associating and two-way communication, in which we, facing our neighbours, got into the situation of explaining the fact that we had already treated many topics they proposed in many different ways. Many of them have proudly exhibited in their craftsmen’s and other shops the maps of the block, made by our students, and today all of them are on our invitation lists. Whether this is astonishing or not – many of them come to see our programs and openly comment on them.

When we speak about emancipatory practices that wish to represent, bring into the sphere of visibility, and put the social and political “outcasts” at the lectern, it might seem that this very act confirms such status of the ones it “includes”.

Art has always believed in its potential of changing the world and throughout the last century it has been extraordinarily ambitious and diligent in issuing proclamations. Art is inherently dissatisfied with its environment and therefore it must find its horizon in a different vision of the world. However, we are today conscious of art’s limitations as the agent of social changes. Sometimes it not only fails to attain results, but it has a slowing and counter-productive effect on social changes that it wishes to incite, first of all because it suffers a constant pressure of visibility and the dictate of representation. The art of the twentieth century also lies on the imperial territory-free model that constantly integrates more and more non-art into its realm, but at the same time it must satisfy the criteria of visibility in order to be financed and encouraged to move on. The actual question is to what extent art can actually survive outside its own world, within the sphere and the process of reality. When reality is transferred into a white cube, it is necessarily aestheticized. Such practices are particularly

risky and hyper-sensible, so that they frequently slide off into exoticism and exploitation. Therefore a white cube often re-affirms and confirms the already existing positions of the excluded and politically invisible, turning them into exotic exhibits that get just glanced over in passing by. Consuming of such works is an even greater problem, because they are frequently, in terms of time and the required energy, very demanding for everyday viewer / visitor. The average viewing time of a typical visitor in large and famous museums is less than two seconds per work. And this is just the average visitor. Contemporary art practices implicitly understand the viewer as a thinking, non-generic, temporal subject, equipped with a perfectly functioning perceptive and cognitive apparatus. If such practices do not reach our average two-second visitor, the question is – who are they intended for, and whose consciousness should they change? It seems that in this way we again come to a paradox – we should not be concerned with art production, but with producing consumers, viewers. I think that the importance of education and mediation of contemporary art is in this sense more important than ever, especially in a country like ours, where even the technology connected to this field is barely recognised.

What do you expect the effects of the opening of the Museum of Contemporary Art will be for the Croatian art scene, including both the authors and the exhibitors?

The Croatian scene of contemporary art survives as a kind of pool in which for the artists, in the sense of some traditional “hierarchy of the world of art”, there is no “progression”, because there is no vertical alignment of institutions. In addition to this, the scene is still completely centralised, reduced to Zagreb, where several galleries with similar financial and management structures, lacking a clear profile, usually present the same artists. For an artist, this practically means to exhibit his work one year in one gallery, the next in the other, and so on, until the circle is closed. The museum as we have known it until now, was just another station, the final one, after which the artist can “go back” for another circle in smaller, non-profit galleries, stop working (unless he had already given it up completely), take up a steady job and continue practising art as a hobby or try to find his luck outside our narrow borders. I think that a more important issue is what the lack of a museum as an institution for contemporary art meant for the social position and the respectability of contemporary art in this country. A museum, as a traditional representation of durable and socially acknowledged values, still holds the greatest power in legitimating certain practices. In that sense it is still a place with an important role in establishing social values for broadest social layers. In a country with a markedly national and representational cultural policy, unceasingly and feverishly seeking for primordial moments of tribal identification of which it could be “proud”, only a stable and socially recognised institution can create the feeling of contemporary art’s legitimation for broader population. The production of contemporary art’s social value most often and generally happens only by placing it on the throne – this is the still living formula that communicates with all social layers. We can observe an interesting phenomenon in our educational system, i.e. the Academy of Fine Arts, where the whole generation of conceptual artists from the seventies has been left out, although the majority of them are even today important protagonists of the scene. They do not teach future artists, the ones who have also grown up without a museum of contemporary art, so that they could not assimilate the according values even from that, representative side. The Museum of Contemporary Art should be some kind of exit point, a place that will continuously answer the questions about the reasons of its existence, equally unifying all its functions – collecting, keeping, presenting, documenting, educating on contemporary art, as well as its general popularisation. It seems, however, completely uncertain that if the existing structure with its present nucleus would simply physically move to different premises and continue its ongoing management policy of inconsistent and self-contained existence, the museum could generate some new, socially valuable space for communication with broad public. Examples from some neighbouring transitional countries show that rigid institutions can often be changed by a lucky turn of events, if their staff spontaneously change, or through merging strategies and strong partnerships with the independent scene where they are active, and which in the meantime, while state institutions were resting, became strong, progressive in terms of content and models, and also internationally relevant. In our situation however, the languidity and the ineffectiveness of educational institutions, as well as the institutions for the presentation of contemporary art, resulted in utmost indifference and lack of information in the broad public. But apart from the public, speaking of cultural agents we have to say that this is about generations (neglected by the educational system) of all the protagonists of the contemporary art scene, who by their own effort, intelligence and information level, from talented “natural talents” and self-taught exquisite improvisers, turned into informed and relevant participants. We are talking about the situation known to everyone, consisting of artists who have, if I may generalise, for generations left the academy as – at best – good “craftsmen”, curators and artists whose studies in art history in Zagreb end with **Warhol** and the overview of theory with **Wolfflin** and **Kultermann**, in the city that was, until recently, rarely visited by contemporary art shows and great exhibitions, and where the domestic contemporary art overview was passed on by narration. We are really eager to see what the permanent exhibition of the Zagreb Museum of Contemporary Art will look like and hope that some kind of turnover and lucky miracle will take place there.



Internet Disko, Priština, 2006., photo: Vigan Nimani

Mogućnost alternativne prakse na Kosovu

Sezgin Boynik

1.

Kao i sve historije, i mlada historija kosovske suvremene umjetnosti sadrži mit o početku, mit koji vrijedi barem za nekoliko mladih umjetnika. Inače, tipično za materijale koji ulaze u leksikone, taj je mit *par excellence* avangardan i subverzivan. Radi se o buntu (protestu) koji su studenti likovne akademije u Prištini organizirali tijekom 2001 godine. Ovaj protest bio je rezultat miopske akademske konzervativnosti kao i uvijek depresivne *spleen du Prishtine* dosade, te je vjerojatno po prvi put u historiji urbane kulture Prištine u javnost unio glas subverzivnosti u modernom smislu.

Ali to ipak nije potrajalo, a i efekti su bili kratkotrajni. To je mit koji ostaje u sjećanjima manjine koja na Kosovu izmišlja tradiciju subverzivnosti koja još ne postoji.

Ova mala historija na idealan način ilustrira priču o anti-institucionalnom protestu mladih umjetnika s Kosova i njihovom subverzivnom glasu koji bi mogao postati interesantan *case study*, kako za sociologe tako i za aktiviste.

U slučaju Kosova gdje je sve - od službene politike do alternativnih klubova te univerziteta i marketa - prava subverzivnost, ostaje pitanje što je to prava kritika u ovakvim mjestima gdje nedostaju osnovne strukture klasične represivne biopolitke. Pitanje je također zanimljivo za teoriju koliko i za praksu: u kojoj je mjeri moguće konstruirati kritiku institucije tamo gdje se autoritet manifestira u brutalnom obliku i gdje ne postoji niti jedna institucija koja regulira subjekt interpelacijom u dominantnu kulturu čineći to profinjenim trikovima ili "pametnom" rekuperacijom.

Koje su to potencijalne mete kritičkog i subverzivnog mladog buntovnika sa Kosova?

Ovo isto pitanje postavlja i anarho-sindikalist **Alfredo Bonnano** u predgovoru nedovoljno poznatoj knjizi "Albania: Laboratory of Subversion" o Albanskom revoltu 1997. godine, kad je narod u borbi protiv vulgarno-kapitalističke korupcije **Saliha Berishe** počeo uništavati sve što je državno, oficijelno i institucionalno. Bonnano se pita kako bi anarhist mogao djelovati u ovakvim situacijama i, naravno, nema pravi odgovor te se osjeća strah, anksioznost i konfuzija od 'anarho' revolta Albanije kao nečeg drugačijeg od Evropske situacije.¹

¹ Anonimno, *Laboratory of Subversion*,
uvod: Alfredo Bonnano, Elephant Editions,
London, 1999.

2.

Svatko tko autobusom putuje od Prištine do Prizrena ili između bilo koja dva grada na Kosovu odmah će primijetiti kako se ljudi koji se međusobno ne poznaju osjećaju paralizirani i nesposobni za međuođnošenje. Putnici su nespreni i nesposobni za laki pozdrav slučajnog oko-vidjenja. To se može zvati biheviornalnom paraliziranošću (naravno da ovo nema veze sa psiho-biologijom fašizma ili sa **Budenovim** ne-artikuliranim senzualnim Albancima).

Postoje mnogi razlozi za takvo stanje, a jedan od najvažnijih je konzervativno feudalni sistem na Kosovu gdje visoki zidovi starih kuća još uvijek striktno čuvaju granicu između privatnog i javnog pa sve do još nerazvijene kapitalističke strukture koja onemogućava stvaranje kritičnog javnog prostora kao elementa slobodne i transparentne cirkulacije kapitala, ideja i kulture (ali postoji i obrnuta alternativa koja pretpostavlja da se **Habermasova** "Strukturalna Transformacija Javnoga" prihvati kao oficijelni udžbenik sveučilišta Prištine i didaktično i pedagoški podučiti što je to Javnost. Naravno, to bi bila tragi-komedija).

Kosovari još nisu svjesni javnog prostora, sve važne stvari su odložene negdje u budućnost, u ovoj biheviornalnoj paraliziranosti čak ni ljudi iz kulture nisu svjesni potencijala kritike.

Treći važni faktor nepostojanja javnog prostora jest praksa 'paralelne institucije' koju još uvijek odlikuje kolateralna šteta. Tijekom devedesetih godina Albanci s Kosova su studirali, radili, liječili, strahovali, svirali, pružali otpor, izlagali itd., u alternativnim ili paralelnim institucijama. To je bila polu-legalna struktura koja je organizirana za samo-upravljanje jedne nacije unutar hegemonije druge nacije. Ova progresivna struktura koja je imala dosta utjecaja na kreiranje albanske svijesti o samoopredjeljenju na pacifistički način (zbog toga se ova taktika i zove 'balkanski gandizam') uspjela je oduprijeti se hegemoniji srpske represije.

Strategija paralelne institucije koja je prakticirana na Kosovu tijekom devedesetih udaljila je Albance od javnog prostora više nego što su to učinili feudalizam i ne-kapitalizam (možda su paralelne institucije zapravo smjesa ovih dvaju faktora). Tako je stvoren kulturno-politički (naravno ne i ekonomski s obzirom da je sve finansijski zavisilo od deviza gasterbajtera) *milieu* u kojem je sve bilo underground i ne-javno. Iako je bilo dosta škola, izložbi, prevedenih knjiga, časopisa, novina koje je čitalo više od milijun ljudi, paralelna institucija ipak je ostala ne-javna stoga što je adresirala upućene i istomišljenike, pa nije bilo vremena i mjesta za diskusiju.

Naravno da ovo nije bila elitistička situacija nego situacija u kojoj je cijela zajednica (ili Nacija) na autoreferentnom i isto-ideološkom stanju kreirala svoju svijest.

Unutar ovog stanja paralelnih institucija nije bilo mjesta za subverzivne suvremene umjetničke prakse ili za bilo kakve alternativne strukture; jedini happening koji je tražio druge putove javnosti bila je izložba koju je **Shkelzen Maliqi** organizirao u Beogradu 1997. godine. Ova izložba može veoma jasno ilustrirati koliko je tijekom devedesetih na Kosovu “normalno” postalo sasvim nenormalno. Maliqi je bio kurator izložbe koja se zvala “Pertej” (Beyond) i koja je postavljena 1997. u CzKD (Centar za Kulturnu Dekontaminaciju) gdje su bili izloženi radovi **Sokola Beqirija, Mehmeta Behlulija, Ilira Bajrija i Maksuta Vezgisha**. Reći da izložba, koja je bila sasvim klasično postavljena i prezentirala umjetnost iz regije, predstavlja ‘druge putove javnosti’ prihvatljivo je samo u paradoksu javnog prostora Kosova unutar paralelnih institucija. To je bila hrabra i iznimna akcija koja nije postavljena logikom paralelne ne-javnosti; izložba je bila u samom srcu javnosti (Beograd) koja je onemogućila bilo kakvu javnost na Kosovu pa tako iskušala i mogućnost ‘komunikacije’ s drugim. Zbog toga je ova izložba jedina javna manifestacija Kosova devedesetih i stoga rijedak eksperiment normalnog. Izložba Pertej ne prihvaća logiku ne-javnog i “nijemog” Albanca i tako se pridržava normalnosti u stanju kada je sve postalo nenormalno. Ipak, to je bila problematična izložba koja će ostati u sjećanju samo nekolicine ljubitelja umjetnosti.

Druge izložbe koje su bile postavljene u Prištini tokom devedesetih većinom su bile metaforične i ‘skrivena’ ne samo u metaforičnoj ne-figuraciji, nego i u paralelnim izložbenim mjestima kao što su kafeterije, restorani...itd.

Kosovska umjetnička scena je postala vidljivija pogotovo poslije izložbe **Renéa Blocka** i drugih izložbi suvremene umjetnosti Balkana, ali zato ne i više javna.

Promatramo li radove mladih umjetnika poput **Jakupa Ferrija, Lulezima Zeqirija, Dritona Hajredinija, Albana Muje i Drena Maliqija** uočiti ćemo dosta referencija na historijsku internacionalnu avangardu. Npr. poznati video-rad Jakupa Ferrija, “Three Virgins”, na agresivan i šaljiv način referira se na romantiku i katarzu pop-fluxus pjesme **John Lennona** i **Yoko Ono** iz 1972. godine, “Two Virgins”. I njegov “Artist Who Can not speak English...” predstavlja hommage **Mladenu Stilinoviću**. Također i radovi Drena Maliqija poput “Face to face” (*a la Andy Warhol*) i skorašnje prisvajanje (ili bolje reći, prijevod na albanski jezik) **Baldesarijevog** teksta o konceptualnoj umjetnosti. Driton Hajredinijev video-rad “Somewhere in Prishtina” u kojem ljubitelji **Mathew Barneya, Billa Viole...** itd posuđuju VHS snimke umjetnika u video klubu koji zapravo drži samo *ultra mainstream Hollywood kitsch*, ili reference Lulezima Zeqirija na **Damiena Hirsta**, Sokola Beqirija na **Christoa** itd... Možemo nabrojiti još primjera umjetnika s Kosova koji u svojim radovima referiraju na poznate umjetnike internacionalne avangarde, kao na primjer Alban Muja u svojoj video-ispovijesti “Free Your Mind” u kojoj deset minuta nabraja imena poznatih suvremenih umjetnika koja zna napamet. Mnogi povjesničari umjetnosti (npr. **Nataša Petrešin**) interpretiraju ovu situaciju kao akceleraciju modernizma u mjestima gdje je modernizam zakasnio i stoga u estetičkom prisvajanju vide strategiju koju kosovska umjetnost obećava kao novost.

Ovaj fenomen svakako zavređuje pažnju kao kuriozitet u suvremenoj umjetničkoj historiji, no ipak ostaje važno sociološko pitanje: kakva je recepcija ovih djela na Kosovu i zašto se umjetnici s Kosova bave kulturnom baštinom koja ovdje nema nikakvu specifičnost. Ovo pitanje postaje još interesantnije uzmemo li u obzir da nijedan suvremeni umjetnik s Kosova u svojim radovima nije referirao na lokalne moderne umjetnike iz 70-ih i 80-ih godina, na autoritete poput **Muslima Muliqija, Xhevdeta Xhafu, Rexepa Ferrija** itd. Postoji apsolutni muk o ovim umjetnicima u suvremenim video radovima mladih umjetnika: nema ni hommagea, ni kritike, ni parodije.

Razlog tome je činjenica da na Kosovu još ne postoji javni prostor otvoren za kritički diskurs. Institucije još funkcioniraju kao paralelne naspram oficijelnog, koje ipak još nije točno definirano. Alternativne kulturne institucije još nisu u stanju otvoreno formulirati bilo kakvu kritičku komunikaciju sa svakodnevnim ili historijskim. Zbog toga je suvremena umjetnost (pod ovime mislim isključivo na radove koji se ne bave zastavom ili himnom, iako su ti radovi u malom broju) a-historijska u tom smislu što kreira vakuum i diskontinuitet u shvaćanju dijalektike razvijanja ideje modernizma na Kosovu.

Ovaj vakuum bi bio produktivniji kada bi uspio iscrpiti socijalističku i metaforičko-kriptičnu nacionalnu ideju moderne sedamdesetih i osamdesetih godina, koja bi mogla pružiti još bolju platformu za post-duchampovsku generaciju.²

Kosovska suvremena umjetnost ovako izgleda kao potpuno sterilna, izolirana praksa koja mimetički usvaja suvremenu umjetnost Zapada bez ikakve historijske platforme, što predstavlja svojevrсни pesimizam. Ali u kosovskoj suvremenoj umjetničkoj praksi postoji i optimizam, što je pozitivno izmišljanje tradicije u nultoj točki institucije, nešto kao *floating signifier*. S obzirom da ova praksa nije počela nikakvu komunikaciju (dijalektiku) s historijskim modernizmom Kosova, prijeti joj općepoznati problem diskontinuiteta, koji je već postao vidljiv.

² Kurs koji su držali **Mehmet Behluli** i **Sislej Xhafa** u Prištinskom univerzitetu 2002. godine o *Duchamp efektu* bio je jedan od najutjecajnijih događaja za novi val mladih umjetnika sa Kosova.

3. Vox populi

3 Prvi od njih je Sislej Xhafa koji je 1997. godine prisustvovao Venecijanskom Bijenalu kao ilegalni (paralelni) albanski paviljon tako što je igrao nogomet sa predstavnicima drugih paviljona. Ova taktika je veoma bliska političkoj strategiji paralelnih institucija. S obzirom da Xhafa nikad ne nastupa kao "kosovski" umjetnik, nisam ga spominjao u ovom članku.

Albert Heta jedini je umjetnik s Kosova koji prakticira *public art*.³ On je svojom intervencijom na plakate British Airwaysa "No Visa required" po prvi put na Kosovu postavio pitanje javnog nastupa internacionalnih udruženja, u ovom slučaju najveće britanske aviokompanije i jedne od najjačih na Kosovu. On je na veoma jednostavan i uspješan način uspio provocirati javnost tako što je na poster British Airwaysa "it's time to travel" nalijepio *flyer* "vize nisu potrebne." Ta elementarna želja za slobodnim putovanjem izazvala je dosta problema samom umjetniku: nakon intervencije, anonimnim telefonskim pozivima prijetilo se umjetniku čime su se dokazale mutne veze između javnosti (britanske kompanije) i ne-javnosti (paralelne mafije). Heta je ovim radom uspio pokazati paradokse javnog mnijenja na Kosovu.

Fotomontaža **Erzena Shkollolija** "UNMIK Sold" također je rad koji provocira internacionalnu javnu sferu, ali on međutim nije postao toliko vidljiv u umjetničkoj javnosti.

No rad "British Airways: No Visa required" ipak nije kritika engleske kompanije koja na veoma agresivan način reklamira svoje nove tarife nimalo ne misleći na učinak ove vizualnosti na ljude s Kosova koji i kad bi mogli slobodno putovati ne bi imali nikakvih sredstva za to sa svojim plaćama koje ne prelaze 250 eura. Ova reklama te intervencija na ovu reklamu imaju nejasne veze sa kosovskom situacijom. Za englesku kompaniju to je sterilna javnost koju u većini uživaju "internacionalci" u novonastaloj klasi na Kosovu, klasi koja je u isto vrijeme hermetična i elitistička. Za umjetnika to je ponajprije želja za *brave new Kosovom* koje će biti očišćeno od svih paradoksa i problema u momentu kada Kosovo dobije svoju nezavisnost a ljudi pravo na slobodno putovanje u evropske zemlje. Naravno, to nije želja samo Alberta Hete, to je želja cijelog Kosova koje je poslije 1999. javno ujedinjeno samo u jednoj želji, onoj za samostalnošću.

Dakle, na Kosovu ipak postoji jedna javnost, javno mnijenje s jednoglasnom idejom nezavisnosti. Jedina vidljiva manifestacija javnosti na Kosovu koja je otvorena i glasna jest želja za nezavisnošću.

U drugim radovima Alberta Hete manifestacija ovog *vox populi* još je izraženija, kao u instalaciji "Kosovske Ambassade" na Cetinskom bijenalu ili u video-radu "Happiness: Independence Day-1 Minute" kada predstavnik UNMIK'a **Hans Haekkerup** deklarira nezavisnost Kosova uz pomoć Hetine montaže.

Ideja za nezavisnošću stvorila je čudnu javnost koja je – iako različita od paralelne institucije – njoj srodna time što interpelira sve ljude na Kosovu u jednu homogenu ideju koja je nekritična, a-historijska i nacionalistička.

To su problemi kojim se bave i aktivističke grupe s Kosova, "Vetvendosje" (Samoopredjeljenje), s **Albinom Kurtijom** na čelu. Oni su jedina inicijativa koja godinama javno kritizira korupcijsku politiku lokalnih političara s UNMIK saveznicima. Njihovi grafiti, pamfleti i akcije predstavljaju direktnu i javnu kritiku svih korumpiranih institucija na Kosovu. U njihovoj posljednjoj akciji najpopularniji moto bio je "Ne proizvodima iz Srbije" koja je na veoma brz način uspjela osvojiti simpatije različitih predstavnika kosovskog javnog prostora i ujedinila aktiviste sa **Che Guevara** majicama sa UCK veteranima i ultra-nacionalistima iz raznih sela Kosova. Glavni problem javnog prostora na Kosovu je kako biti kritičan u javnom prostoru, a u isto vrijeme izbjeći regresivne kolateralne štete javnosti koja je prožeta jedinim homogenim glasom populacije.



Internet Disko, Priština, 2006., photo: Vigan Nimani

A Potential for Alternative Practice in Kosovo

Sezgin Boynik

translated from Croatian by Susan Jakopec

1.

As with all histories, even the young history of Kosovo's contemporary art scene contains a creation myth, a myth that can be applied to at least several young artists. On the whole, and typical for materials that enter lexicons, this is an avant-garde and subversive myth *par excellence*. It is about a riot (protest) that the students of the Art Academy in Prishtina organized during 2001. This protest was the result of myopic academic conservatism along with the always depressive *spleen du Prishtina* boredom, and it was perhaps the first time in the history of Prishtina's urban culture that a subversive voice was brought into the public in the modern sense.

But this did not last, and its effects were short-lived. This was a myth that remains in the memory of a small group of people in Kosovo who are inventing a tradition of subversiveness that still does not exist.

This short overview ideally illustrates the story about the anti-institutional protest by young artists from Kosovo and their subversive voice which could become an interesting *case study* for sociologists and activists alike.

In the case of Kosovo where everything – from official politics to alternative clubs to universities and markets – is true subversion, the question that remains is what is real criticism in such places where a basic structure of classic repressive biopolitics is lacking. This question is also interesting for theory as well as for praxis: to what degree is it possible to construct a critique of an institution where authority is manifested in a brutal form and where there is no institution that regulates the subject with an interpellation in dominant culture rendering it with sophisticated tricks or “smart” recuperation.

What are the potential targets then of the critical and subversive young rebel from Kosovo?

This same question is posed by anarchist-union activist **Alfredo Bonnano** in the introduction to the insufficiently known book “Albania: Laboratory of Subversion” about the Albanian insurrection of 1997, when the Albanian people, in their struggle against **Salih Berisha's** vulgar-capitalist corruption, began to destroy everything that was state-owned, official and institutional. Bonnano asks what can an anarchist do in such situations and, of course, there is no real answer and what is felt is the fear, anxiety and confusion of the “anarcho” revolt of Albania as something different from the European situation.¹

1 Anonymous, *Laboratory of Subversion*, introduction by Alfredo Bonnano, Elephant Editions, London, 1999

2.

Anybody who travels by bus from Prishtina to Prizren or between any two cities in Kosovo will immediately notice how people who do not know each other feel paralysed and inept for any interrelations. Passengers are unprepared and incapable of simply greeting an accidental glance. This can be called behavioural paralysis (of course this has no connection with the psycho-biology of fascism or with **Buden's** unarticulated sensual Albanians).

There are many reasons for such a state, and one of the most important is the conservative feudal system in Kosovo where the high walls of old houses still strictly guard the boundary between the private and the public right up to the still undeveloped capitalist structure which makes the creation of a critical public space as an element of free and transparent circulation of capital, ideas and culture impossible (but there is also a reverse alternative which presumes that **Habermas's** “Structural Transformation of the Public Space” be accepted as the official textbook of the University of Prishtina and to didactically and pedagogically teach what is Public. Of course, that would be a tragicomedy).

Kosovars are still not aware of public space, all important things are deferred somewhere to the future; in this behavioural paralysis even people from the sphere of culture are not conscious of the potentials of criticism.

A third main factor of the non-existence of public space is the practice of the ‘parallel institution’ which is still characterized by collateral damage. During the nineties, Albanians from Kosovo studied, worked, sought medical treatment, were apprehensive, played music, put up resistance, exhibited, etc. in alternative or parallel institutions. This was a semi-legal structure which was organized for the self-management of one nation within the hegemony of another nation. This progressive structure, which had quite a bit of influence in creating an Albanian consciousness on self-determination in a pacifist manner (this is the reason this tactic is called ‘Balkan Ghandism’), succeeded in resisting the hegemony of Serbian repression.

The strategy of the parallel institution that was practiced in Kosovo during the nineties distanced the Albanians from the public space much more than feudalism and non-capitalism had done (perhaps parallel institutions were in fact a mixture of these two factors). Thus a cultural-political *milieu* (but not an economic one considering that everything was dependent financially on the foreign currency of

gasterbeiters) was created in which everything was underground and non-public. Even though there were plenty of schools, exhibitions, translated books, magazines, newspapers that were read by more than a million people, the parallel institution nevertheless remained non-public for the reason that it addressed those in the know and like-minded individuals, and there was no time and place for discussion.

Indeed this was not an elitist situation but a situation in which the entire community (or Nation) created its consciousness on this self-referential and co-ideological state.

Within this situation of the parallel institution there was no room for subversive contemporary artistic practice or for any kind of alternative structure; the only happening that sought other paths of the public sphere was an exhibition which **Shkelzen Maliqi** organized in Belgrade in 1997. This exhibition can clearly illustrate how much everything that was “normal” in Kosovo became completely abnormal during the nineties. Maliqi was the curator of the exhibition entitled “Pertej” (Beyond) which was set up in 1997 at the CzKD (Centre for Cultural Decontamination) and where the works of **Sokol Beqiri, Mehmet Behluli, Ilir Bajri** and **Maksut Vezgishi** were displayed. To say that the exhibition, which was set up in a classic manner and which presented art from the region, represents ‘other paths of the public sphere’ is acceptable only in the paradox of Kosovo’s public space within parallel institutions. This was a courageous and exceptional action which was not set up with the logic of parallel non-publicness; the exhibition was at the very heart of the public (Belgrade) that prevented any kind of public in Kosovo and thus experienced the possibility of ‘communication’ with the other. For that reason this exhibition was the only public manifestation of Kosovo during the nineties and consequently a rare experiment of the normal. The exhibition Pertej did not accept the logic of the non-public and “mute” Albanian and in this way complied with normality in a state when everything became abnormal. Even so, this was a problematic exhibition which will remain in the memories of only a handful of art lovers.

Other exhibitions that were set up in Prishtina during the nineties were for the most part metaphoric and ‘hidden’ not only in metaphoric non-figuration, but also in parallel exhibition places such as cafeterias, restaurants... etc.

The Kosovo art scene became more visible especially after the exhibition by **René Block** and other exhibitions on contemporary art from the Balkans, but also not more public.

If we observe the works of young artists such as **Jakup Ferri, Lulezim Zeqiri, Driton Hajredini, Alban Muja** and **Dren Maliqi** we will notice many references to the historical international avant-garde. For instance, the well-known video-work by Jakup Ferri, “Three Virgins”, refers in an aggressive and joking way to the romance and catharsis of the pop-fluxus song by **John Lennon** and **Yoko Ono** from 1972, “Two Virgins”. And his “An Artist Who Does Not Speak English...” represents an homage to **Mladen Stilinović**. Also the works of Dren Maliqi such as “Face to Face” (*à la Andy Warhol*) and the recent appropriation (or better said, translation into Albanian) of **Baldesari’s** text on conceptual art. Driton Hajredini’s video-work “Somewhere in Prishtina” in which fans of **Matthew Barney, Bill Viola**... etc. borrow a VHS tape of an artist in a video club who actually only keeps *ultra mainstream Hollywood kitsch*, or Lulezim Zeqiri’s reference to **Damien Hirst, Sokol Beqiri** to **Christo**, etc.... We can list even more examples of artists from Kosovo who with their works refer to well-known artists of the international avant-garde, such as for example Alban Muja’s video-confessional “Free Your Mind” in which he lists in ten minutes the names of well-known contemporary artists that he knows off by heart. Many art historians (e.g. Nataša Petrešin) interpret this situation as an acceleration of modernism in places where modernism came late and consequently in this aesthetic appropriation they see a strategy by which Kosovo art is promising as a novelty.

This phenomenon certainly deserves attention as a curiosity in contemporary art history, but there is still the important sociological question: what is the reception of these artworks in Kosovo and why are the artists from Kosovo involved in cultural heritage which has no specificity here. This question becomes even more interesting if we take into consideration that not one contemporary artist from Kosovo referred to the local modern artists from the 70s and 80s in their works, to authorities such as **Muslim Muliqi, Xhevdet Xhafa, Rexhep Ferri** etc. There is an absolute silence about these artists in the contemporary video works of young artists: there are no homages, no critiques, no parodies.

The reason for this is the fact that there is no public space open for critical discourse in Kosovo. Institutions still function as parallel ones to that official, which is still not completely defined. Alternative cultural institutions are still not in the position to openly formulate any kind of critical communication with the everyday or with that historical. For this reason contemporary art (by this I refer exclusively to works that are not preoccupied with the flag or hymn, even though such works are small in number) is ahistorical in the sense that it creates a vacuum and discontinuity in understanding the dialectics of the development of the idea of modernism in Kosovo.

This vacuum would be more productive if it would succeed in exhausting the socialist and metaphorical-cryptic national idea of the modern seventies and eighties, which could provide an even better platform for the post-Duchampian generation.²

2 The course that **Mehmet Behluli** and **Sislej Xhafa** held at the Prishtina University in 2002 on the *Duchamp Effect* was one of the most influential events for the new wave of young artists from Kosovo.

Kosovo's contemporary art thus looks like a completely sterile, isolated practice which mimetically adopts contemporary art from the West without any historical platform, which represents a kind of pessimism. But in Kosovo contemporary art practice there is also optimism, which is the positive inventing of tradition in the zero point institution, which is something like a *floating signifier*. Considering that this practice did not start any communication (dialectics) with the historical modernism of Kosovo, it is threatened by the generally known problem of discontinuity, which has already become visible.

3. Vox populi

- 3 The first of these is Sislej Xhafa who participated at the Venice Biennale in 1997 as an illegal (parallel) Albanian pavilion in that he played football with the representatives of other pavilions. This tactic was very close to the political strategy of the parallel institutions. Considering that Xhafa never exhibits as a "Kosovan" artist, I did not mention him in this article.

Albert Heta is the only artist from Kosovo who practices public art.³ His intervention on British Airways posters – "No Visa Required" – for the first time in Kosovo posed the question of the public performance of international associations, in this case the largest British airline company and one of the strongest in Kosovo. He managed to provoke the public in a very simple and successful way in that he placed the sticker "no visa required" on a British Airways "It's time to travel" poster. This elementary wish for free travel caused a lot of problems to the artist himself: following the intervention, the artist received anonymous telephone calls threatening him, which further proved the murky relations between the public (British company) and the non-public (parallel mafia). With this work Heta managed to show the paradox of public opinion in Kosovo.

The photomontage by **Erzen Shkololli** – "UNMIK Sold" – is also a work that provokes the international public sphere, but it did not become as visible in the art public.

However, the work "British Airways: No Visa Required" is not a critique of the English company which advertises its new tariffs very aggressively not even giving a second thought to the effect of this visibility on people from Kosovo, who even if they could travel freely would not have any means for that with their wages which never exceed 250 euros. This ad and subsequently the intervention in this ad have unclear connections with the situation in Kosovo. For the English company, this is a sterile public enjoyed mostly by "internationals" as the newly arisen class in Kosovo, a class which is at the same time hermetic and elitist. For the artist, this is firstly a desire for a *brave new Kosovo* which will be cleansed of all paradoxes and problems in the moment when Kosovo gains its independence and people the right to freely travel to European countries. Of course, this is not only Albert Heta's desire, but the desire of all of Kosovo which after 1999 was publicly united in one wish only, the one for independence.

Consequently, there is one public that nevertheless exists in Kosovo, a public opinion with the unanimous idea of independence. The only visible manifestation of the public in Kosovo that is open and loud is the desire for independence.

In other works by Albert Heta the manifestation of this *vox populi* is expressed even more, such as in the installation "Kosovo Embassy" at the Cetinje Biennial or in the video-work "Happiness: Independence Day-1 Minute" when UNMIK's special representative **Hans Haekkerp** declares Kosovo's independence with the help of Heta's editing.

The idea of independence has created a strange public which – even though different from the parallel institution – is related to it in that it interpellates all of Kosovo's people into one homogenous idea that is non-critical, ahistorical and nationalistic.

These are the problems that "Vetvendosje" (Self-determination), an activist group from Kosovo with **Albin Kurti** at its head, engages in. They are the only initiative that has for years been actively criticizing the corruptive politics of local politicians with the UNMIK allies. Their graffiti, pamphlets and actions represent a direct and public criticism of all corrupt institutions in Kosovo. In their last action, the most popular motto was "No to products from Serbia" which very quickly managed to attract the sympathies of various representatives of Kosovo's public space and unite the activists in their **Che Guevara** T-shirts with KLA veterans and ultra-nationalists from the different villages in Kosovo. The main problem of public space in Kosovo is how to be critical in public space and at the same time avoid the regressive collateral damage by the public which is infused by the one homogenous voice of the population.

Taxi Gallery

38 Stanesfield Road:

Usidrenost Richarda Bilokojegbroja

Mark Jeffery & Judd Morrissey,
Kirsten Lavers

s engleskoga prevela Ivana Ivković

S prozora dnevne sobe kuće na 38 Stanesfield Road svaku večer se na bočne prozore taksi vozila projiciraju pažljivo konstruirani (pisani i izvedbeni) činovi rada i žalovanja. Koristeći modele kuće – imanja na selu, alata, traktora i kamiona, te likove izrezane iz papira, tiha figura gradi seriju skoro nepokretnih portreta koje ometa računalni program u svom pokušaju da prikaže rad na zadacima kroz grafički i tekstualni prikaz. Prizori u počast dana koji protječe, dana koji je progonjen odsustvom ljudi koji su, bilo zbog smrti ili nemoći, ostavili za sobom rad svojih ruku, čiji se strojevi više neće staviti u pogon jer su i sami radnici prestali raditi.

Dnevno stanje rada oko taksija razotkriva narativni splet slika i tekstova koji su dijelom preuzeti iz dnevnčkih zapisa Thomasa J. Morrisseyja seniora, veterana II. Svjetskog rata koji je preminuo 2004. godine.

Insert 1: Jutro

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Insert 2: Podne

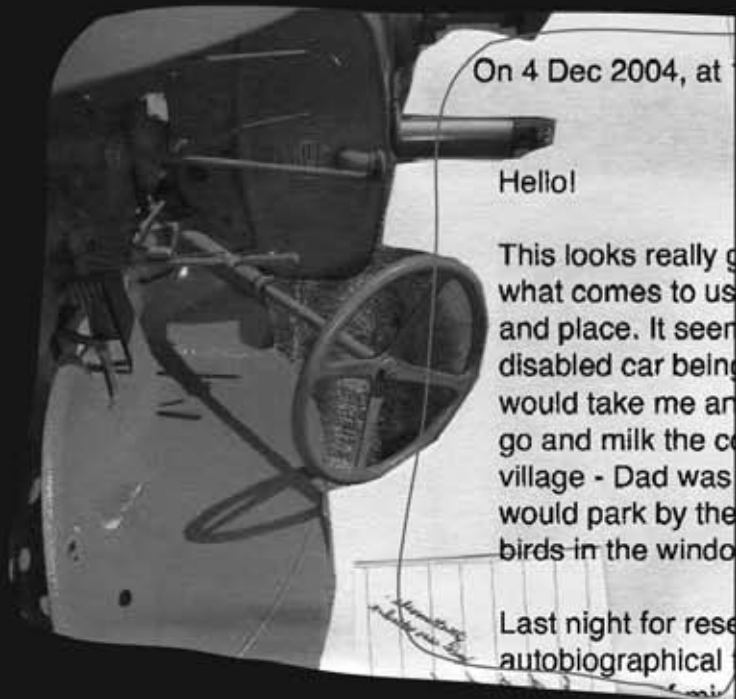
Ilustriranje korespondencije i procesa prevođenja provedenih tijekom rada i stvaranja djela.

Insert 3: Noć

Slike koje razotkrivaju detalje i odnose se na lokaciju taksi vozila u njegovom noćnom stanju.



photos of model taxi and men by Lucy Cash



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Taxi Gallery
38 Stanesfield Road:
The Mooring of Richard
Anynumber

From the living room windowsill of 38 Stanesfield Road, carefully constructed acts (both written and performed) of labour and mourning are projected each evening onto the side windows of the taxicab. A silent figure builds, with model farmhouse, tools, tractors, lorries, and die-cut men, a series of near-still portraits that are interrupted by the attempts of a software program to represent task-based labor through graphical and textual routines. The scenes give homage to the passing of a day that is haunted by the absence of men who, through death or infirmity, have left their labours behind - whose vehicles will not run anymore because the worker has stopped working.

The daylight state of the piece reveals a further narrative fabric around the taxi of images and texts partly drawn from journal entries made by Thomas J. Morrissey Sr., a World War II veteran, who died in 2004.

insert 1: Morning

Responds to initial dialogue between artists and curator and initial source material: the wwII soldier, the dairy farmer, the man who lived at 38 Stanesfield Road.

insert 2: Midday

Illustrating the correspondence and processes of translation undertaken to craft and make the work.

insert 3: Night

Imagery detailing and responding to the site of the taxicab in its nighttime state.

Nova zora virtuoznosti

Katherina Zakravsky

s engleskoga preveo Tomislav Kuzmanović

1 Paolo Virno: *Virtuoznost i revolucija* (*Virtuosity and Revolution*), <http://makeworlds.org/node/34> objavljeno 23.09.2003. (prijevod: Tomislav Kuzmanović)

“Sličnost između pijanista i konobara koju je već Marx uočio nalazi neočekivanu potvrdu prema kojoj svaki plaćeni rad u sebi ima nešto što možemo pripisati ‘izvedbenom umjetniku’. Kad ‘se proizvod ne može odvojiti od čina proizvodnje’, dovodi se u pitanje jastvo proizvođača i, iznad svega, veza između tog jastva te jastva onoga tko ga je naredio ili na koga je upućeno”.¹

Paolo Virno: *Virtuoznost i revolucija*

1) Revolucija virtuoznosti?

Koncept Paola Virna o mnoštvu kao mjestu općeg intelekta donosi vrlo zanimljivu tezu prema kojoj su osnovni kapaciteti poput komunikacije, sposobnosti organizacije timova i procedura, čak i humora, domišljatosti i opuštenog razgovora uključeni u primarni proces valorizacije na tržištu rada. Činjenica da su nekadašnji sekundarni resursi i gore spomenute “osobne vještine” postali glavni proizvodi postfordovske proizvodnje od osobitog je značenja ne samo u politici već i u antropologiji. Implicitni talenti, naklonosti, mentaliteti pojedinaca i društava nekoć su imali status potencijalnog i skrivenog, ako ne i “zaštićenog” izvora kulturne proizvodnje. Ovi primarni “kapaciteti” nisu bili izravno uključeni u proces industrijske proizvodnje. Radnik je morao prodavati svoje vrijeme, svoju snagu i svoje tehničko znanje kako bi mogao uložiti svoj ljudski potencijal u određeni proizvod. Stvar koju je trebalo proizvesti služila je kao tampon zona između diktata industrijskog rada i integriteta osobe. Proizvod kao posrednik uvijek je bio u opasnosti da prevagne na jednu od strana – roba je zahtjevana pijavica koja će isisati svu snagu iz radničkog tijela. Ipak – on/a se mogao/la odreći proizvoda budući da je proizvod uvijek ostajao izvan tijela i osobe. Proizvod je pratio klasičnu hegelijansko/marksističku definiciju objektno proizvodnje kao izvora i temelja ljudske sputanosti. Postvarujući najbolje vrijednosti svog unutarnjeg života kao vanjski proizvod, proizvođač se može postaviti iznad nemilosrdne i slučajne distribucije prirodnih dobara poput ljepote, mladosti, naslijeđenog bogatstva, itd., te uložiti u sve ono što može postati objekt koji bi mogao biti snažniji, ljepši, poželjniji od njegove/njezine slučajne osobe. Unatoč procesu stroge industrijske podjele rada koja je dovela do **Marxove** slavne dijagnoze otuđenja između proizvođača i proizvoda, fordovska sfera proizvodnje je favorizirala muške, gotovo anonimne kolektive te dosegla svoj vrhunac u proizvodnji automobila. Apoteoza ovog kruga objektivizirane proizvodnje bilo je sjajno vozilo kojeg je proizveo industrijski kolektiv oslanjajući se na automatizaciju. Puni krug automobilske ere zatvorio se onog trenutka kad je radnik mogao priuštiti si proizvod koji je sam proizveo. Iako je proizvođač bio ograničen mehaničkim radom, taj isti proizvođač se nakon što je postao potrošač mogao pridružiti kultu individualne slobode koju je automobil obećavao. Očita shizofrenija između kolektivnog, anonimnog, otuđenog proizvođača i slobodnog, individualnog, hedonističkog potrošača mogla se premostiti samo unaprijed određenim i fetišiziranim proizvodom u obliku vanjskog objekta. Ova era proizvodnje fokusirala se na jasnu razliku između proizvođača i proizvoda te se odlikovala načinom razmišljanja koji bismo mogli nazvati “klasično europskim”. Osobitosti takvog načina razmišljanja su epistemologija koja se temelji na razdjelnici subjekt-objekt, zatim slavljenje tehnologije kao izvora napretka, te potencijalno mizogino davanje prednosti “proizvodnji” kao procesu kontroliranog i svjesnog stvaranja novog, intelektualnog, kulturnog svijeta objekta u odnosu na “reprodukciju” kao proces koji rađa prirodni organizam, ali kojeg je nemoguće u potpunosti kontrolirati i stoga postoji mogućnost da se uzgoji čudovište. Osim što nije prihvaćala prirodnu reprodukciju, era fordovske proizvodnje je također bila protiv bilo kakve aktivnosti koja ne bi vodila jasno razlučivom objektivnom proizvodu. Virno jasno markira kraj ove ere te istovremeno daje do znanja da i sam Marx još uvijek čini njezin dio, a možda i njezin vrhunac.

U *Rezultatima izravnog procesa proizvodnje* (ali, gotovo istim riječima, i u *Teorijama viška vrijednosti*) Marx analizira intelektualni rad i razlikuje dvije osnovne vrste. S jedne strane stoji nematerijalna aktivnost koja za svoj rezultat ima “robu koja postoji odvojeno od proizvođača..., npr. knjige, slike i ostale umjetničke proizvode koji nisu rezultat vlastitog umjetničkog dostignuća”. S druge strane Marx donosi one aktivnosti u kojima “se proizvod ne može odvojiti od samog čina proizvodnje”², drugim riječima, aktivnosti koje se ostvaruju u njima samima, bez da ih se objektivizira u završenom djelu koje postoji izvan i neovisno od njih. Kao primjer druge vrste intelektualnog rada možemo navesti “izvedbene umjetnike” poput pijanista i plesača, ali također i vrlo različite tipove ljudi čiji rad uključuje virtuosnu izvedbu, poput govornika, nastavnika, doktora i svećenika. Ukratko, druga se vrsta intelektualnog rada odnosi na širok presjek ljudskog društva od **Glenna Goulda** do besprijealnog butlera iz klasičnog engleskog romana.

Od dviju kategorija intelektualnog rada čini se da za Marxa samo prva kategorija potpuno odgovara definiciji “produktivnog rada” (prema toj definiciji produktivni rad je onaj koji proizvodi višak vrijednosti, a ne onaj koji je samo koristan ili samo zamoran). Različiti virtuozi koji sviraju “po tuđim notama”, koji iza sebe ne ostavljaju nikakve trajne tragove, s jedne su strane “od mikroskopskog značenja u usporedbi s kapitalističkom masovnom proizvodnjom”. S druge ih se pak strane može promatrati kao “radnu snagu koja se razlikuje od produktivne radne snage”.³

Prije no što povjerujemo suvremenom upravljačkom diskursu koji slavi prijelaz na post-fordovski rad kao manje otuđeni, fleksibilniji, društveniji oblik timske proizvodnje, fleksibilniji time-management

2 Paolo Virno: *Virtuoznost i revolucija*, ibid. prema Karl Marx: *Rezultati izravnog procesa proizvodnje*, u *Kapital*, (prijevod: Tomislav Kuzmanović)

3 Marx, ibid.

i procjenu osobnih vještina i emocionalne inteligencije, moramo još jednom razmisliti o iznimnoj bliskosti "izvedbenog umjetnika" i sluge o kojoj govori Virno pozivajući se na Marxa:

"Za Marxa, međutim, izostanak završenog djela koje nastavlja svoj život i nakon aktivnosti izvedbe stavlja modernu intelektualnu virtuoznost u isti koš s djelima poduzetim u ime osobne usluge: takve se usluge smatraju neproduktivnima zato što se na njih troši osobni prihod a ne kapital. Odbačen i sveden na razinu parazita, "izvedbeni umjetnik" je stoga sveden na močvaru servilnog rada".⁴

4 Ibid.

Pokušajmo još jedanput pojasniti dva suprotstavljena čitanja "izvedbenog zaokreta" post-fordovskog rada: povratak virtuoza možemo razumjeti kao još jedan korak u odustajanju od fetišističke fiksacije na objektivizirani komoditet kao potencijalni izlaz iz okova industrijske organizacije, kao sporu revoluciju koja uzdiže nekoč izuzetno djelo umjetnika na razinu uzora cijeloj radnoj snazi, ili pak kao novu dominaciju "izvedbenog rada" koji iza sebe ne ostavlja nikakav poseban proizvod predstavljajući velik korak unatrag u smjeru feudalizma, nastanak opasne situacije koja radnika ne suprotstavlja "mehaničkom", već racionalnom i uravnoteženom aparatu industrijskog rada, ali s iracionalnim i potencijalno degradirajućim uvjetima individualne ovisnosti i služenja.

Čak i ukoliko ozbiljno shvatimo ideju umjetnosti kao novog modela rada, nailazimo na sličnu uspostavljenost: povijesni položaj umjetnika od antike do 19. stoljeća nikada nije uključivao neovisnost i slobodu (junačku ili kakvu drugu) već je umjetnik uvijek bio prepušten na milost i nemilost potentnijem i bogatijem meceni.

Ipak, nova virtuoznost post-industrijske ere donosi drugačije značajke u odnosu na poziciju umjetnika u predmodernističkom razdoblju. Virno povezuje novu virtuoznost s bićem mnoštva koje se može definirati kroz funkciju "općeg intelekta".

"Po kojem su "muzičkom predlošku" post-fordovski radnici morali, od trenutka kad ih se pozvalo, dokazati svoju virtuoznost? Pojednostavljeni odgovor zvuči otprilike ovako: sui generis "predložak" današnje radne snage je Intelpekt qua javni Intelpekt, opći intelekt, globalno društveno znanje, zajedničke jezične sposobnosti".⁵

5 Virno, Paolo, *Virtuoznost i revolucija*, ibid.

U tom smislu virtuoznost nije specifična individualnom umjetniku već mnoštvu koje tvori određeni komunikacijski milieu. Virno se ponovno poziva na **Heideggerov** koncept "Gerede" u *Sein und Zeit* pritom definirajući glasine i "prazna naklapanja" kao žarište suvremenog virtuoznog rada. Ponovno se susrećemo s "novom aktualizacijom" nekadašnjih latentnih ljudskih kapaciteta. "Prazna naklapanja" su postala roba. Stvaranje ugođaja, situacija, atmosfere onoga što bi se moglo dogoditi nije ekstra kvaliteta koja čuči u pozadini, već proizvod koji treba prodati. Ovdje vidimo do koje je mjere nova virtuoznost zapravo "post-industrijska", što znači da ona pretpostavlja industrijsku eru koju ostavlja iza sebe. Komunikacija i intelektualni kapaciteti ne zamjenjuju proizvod, oni jesu novi proizvod. Iznenada se suočavamo s apsurdnom opasnošću da neka kompanija može zaštititi "svakodnevne" fraze i koncepte te ih tako izuzeti iz opće uporabe. "Opći intelekt" postaje primarno područje proizvodnje, izvor univerzalne zaštite što sa sobom donosi potencijalnu privatizaciju jezika.

Virno nadalje tvrdi da bi miješanje rada i "općeg intelekta" u načelu trebalo izjednačiti rad i političko djelovanje. Mnoštvo koje se ne može prikazati kao "neki" ili "ovi" ljudi, već zauzima područje u sferi "općeg intelekta", za Virna znači utopiju novog političkog djelovanja koja zalazi u područje izvan nadležnosti države. Ipak, sam Virno priznaje da takvo što nije moguće. Zašto? Upravo zato što "opći intelekt" proizlazi iz sfere rada. Ovaj savez virtuoznosti, "općeg intelekta" i rada ne oslobađa mnoštvo od države i industrije, već, naprotiv, povećava osobnu ovisnost i stavlja javni govor u "Javnost bez javne sfere".

"Javnost intelekta, odnosno njegovo dioništvo, s jedne strane može dokinuti svaku strogu podjelu rada, s druge može izazvati *osobnu ovisnost*. *General intellect*, kraj podjele rada, osobna ovisnost: tri su aspekta međusobno isprepletena."⁶

6 Paolo Virno: *Gramatika mnoštva, Prilog analizi suvremenih formi života*, Naklada Jesenski i Turk, Zagreb, 2004., str. 33 (prijevod: Jasna Jakšić)

Time se ponovno vraćamo povijesnoj tezi o umjetniku kao slugi. Budući da su povijesne okolnosti feudalnih i postmodernističkih umjetnika bitno drugačije, moramo se zapitati postoji li neki element virtuoznosti koji uvjetuje da virtuoznost postane žrtvom služenja i ovisnosti.

Kako bismo pojasnili razliku između virtuoznosti i ovisnosti, moramo pobliže sagledati koncept virtuoznosti u njegovim antropološkim implikacijama.

2) Kratka povijest virtuoznosti

Virtuoznost ima dugu povijest koja počinje grčkim, **Aristotelovim** konceptom i nastavlja se do kulta genija 19. stoljeća. Virno premošćuje cijelu razdaljinu citirajući **Hannah Arendt** koja se poziva na Aristotela:

“O kategoriji virtuoznosti prvi put se govori u *Nikomahovoj etici*; ista se tu i tamo pojavljuje u raspravama moderne političke teorije, čak i u dvadesetom stoljeću, a spominje se i u Marxovoj kritici političke ekonomije. U *Nikomahovoj etici* Aristotel primjenjujući upravo načelo virtuoznosti razlikuje rad (ili poiesis) i političko djelovanje (ili praxis): rezultat rada je predmet, opus koji se može odvojiti od djelovanja, dok praxis podrazumijeva svrhu samog djelovanja koju nalazimo u samom djelovanju. Aristotel nadalje piše: “Za razliku od stvaranja koje ima svrhu koja nije samo stvaranje, djelovanje nema takvu svrhu; učinkovito djelovanje [shvaćeno kao moralno i političko djelovanje, Virno dodaje] samo je sebi svrhom” (*Nikomahova etika*, VI). Implicitno preuzimajući Aristotelovu ideju, Hannah Arendt uspoređuje izvedbene umjetnike, virtuoze, s onima koji su uključeni u političko djelovanje. Arendt piše: “Izvedbene umjetnosti [...] imaju jaki afinitet prema politici. Izvedbeni umjetnici-plesači, glumci, glazbenici, i sl. – trebaju publiku kako bi mogli iskazati svoju virtuoznost, upravo kao što ljudi od djelovanja također trebaju prisustvo drugih za svoju izvedbu; i prvi i drugi trebaju javno organizirani prostor za svoj “rad”, i prvi i drugi trebaju nekoga pred kime mogu izvoditi” (Arendt: *Između prošlosti i budućnosti*).

Važnost javnosti ili “prisustva drugih” zajednički je nazivnik svim ovim konceptima virtuoznosti. Ipak moramo primijetiti da postoje ozbiljne razlike koje Virno ignorira. Virtuozno djelovanje kod Aristotela predstavlja dobar način djelovanja koje je samo sebi svrha. Iako virtuozno djelovanje pretpostavlja uspostavljanje zajednice sebi ravnih, virtuozno djelovanje za publiku samo po sebi kvari vrlinu djelovanja. Ovdje nalazimo etički koncept koji zahtijeva svjesnu odluku. Volja za vrlinom transformira vojno porijeklo riječi koje upućuje na muškost i fizičku snagu (lat. vir, muškarac; vires: tjelesna snaga, virtus: muškost, hrabrost, sposobnost; virtutis: vrlina, vrllost). Etimološka paradigma ukazuje na transformaciju od “prirodnih svojstava” jednog spola do društvene organizacije ratovanja te individualne volje i moralnog djelovanja. Imajući na umu ovaj antički koncept, nalazimo se daleko od koncepta virtuoz 19. stoljeća. Ovo je strogo estetski, a ne etički koncept. Virtuoznost nema definirane relacije prema vrlini, osim u Nietzscheovoj teoriji o amoralnom “virtusu” kao volji za vitalnosti, pakosti i avanturom. I upravo način na koji **Nietzsche** zamjenjuje etičke koncepte estetičkim vizijama koje postaju nova etika jasno upućuje na današnje shvaćanje virtuoznosti. “Virtuoz” 19. stoljeća po svojem se statusu definira kao iznimna individua. On se mora pouzdati u javnost kako bi dokazao svoj iznimni “talent”. Bivajući rijedak talent, virtuoz se doima kao čudo prirode. Artistički talent je dar prirode i ne može nastati samom snagom volje. Virtuoz 19. stoljeća je bliski rođak genija. Ipak kad bi ova virtuoznost bila posve prirodna, iznimnost bi graničila s čudovišnim. Kao prirodna iznimka virtuoznost ne povlači jasnu liniju između umjetnika i čudaka. Samo vrlo artifičijelan “predložak” etablirane umjetničke discipline poput klasične glazbe ili baleta može uspostaviti oštru i bezuvjetnu razliku između onoga “tko može podići više utega” i onoga “tko brže svira klavir”. Doba virtuoz 19. stoljeća stoga također predstavlja vrhunac europske visoke građanske kulture, doba koncertnih dvorana i opera. Ipak, u svemu ovome leži opasna dijalektika. Ista ona koncertna dvorana koja se brine da cijenjeni pijanist nije čudak, fetišizira njegovu virtuoznost na isti onaj način na koji se usputna publika divi bradatoj ženi ili cirkuskom dizaču utega.

Virtuoz stoji u opasnoj ravnoteži između “prirodnog talenta” koji graniči s čudovišnim i “predanog rada” koji vodi virtuoz natrag prema običnim ljudima i njihovim kolektivnim naporima. Upravo ta ravnoteža predstavlja jasan razlog zašto virtuoznost može ući u polje ekonomije. Samo rijetki predmeti i kvalitete mogu postati predmeti trgovine. Publika plaća kako bi se mogla diviti virtuozu upravo zato što je virtuoznost rijetka. Rijetkost virtuoznosti stoga implicitno dokazuje da je virtuoznost estetički koncept. Ako je virtuoznost djelovanje već po definiciji rijetko – čak i ako ogolimo Nietzscheove i **Foucaultove** tvrdnje o posebnoj etici koja nije univerzalno moralna – ono ne može imati nikakvu etičku važnost. Čak i ako osoba djeluje virtuozno samo zbog svoje iznimne prirodne (ili umjetničke) dispozicije, njezina virtuozna djela ne mogu ponijeti oznaku etička.

Upravno je estetička varijanta virtuoz 19. stoljeća u opasnosti da postane plijen servilnosti. Ako neka osoba posjeduje vrlo rijetku i posebnu kvalitetu, ova je kvaliteta kao “talent” ili sposobnost blisko povezana sa samom osobom i kao takvu ne može ju se odvojiti od osobe. Ako osoba pokazuje svoj “talent” pred publikom koja plaća za to, ta osoba se također prodaje. Iznimna i jedinstvena kvaliteta razdvaja virtuoz 19. stoljeća od normalnog građanskog kolektiva s kojim se virtuoz suočava kao sa svojom publikom.

Vratimo li se Paolu Virnu vidjet ćemo da se koncept virtuoznosti preklapa i s etičkom i s estetičkom idejom virtuoznosti, ali u potpunosti ne odgovara niti jednoj od njih. Prema Virnu virtuoznost je društveni i ekonomski termin. Bivajući dijelom današnje ekonomije, virtuoznost je teško odrediti u svojoj pripadnosti estetičkoj ili etičkoj sferi budući da preklapanje rada, djelovanja i proizvodnje zamućuje granice između tih dviju sfera. Međutim, ostaje otvorenim kako jedan oblik virtuoznosti može prodrijeti u sferu komodifikacije koja nije definirana svojom rijetkošću. Kako se “opći intelekt”

i “prazno naklapanje” mogu smatrati rijetkim kvalitetama? Kako temeljna komunikacija može biti virtuoзна? Sve ove tvrdnje mogu biti moguće samo ako se približavamo povijesnom trenutku u kojem sva opća, univerzalna i javna dobra postaju specijalizirana, posebna i privatizirana. U tom slučaju virtuoznost postaje kvaliteta s dva lica: njezino etičko lice podupire javnu sferu u njezinoj otvorenoj ako ne i univerzalnoj kvaliteti, dok njezino estetičko lice uzima opće koncepte i riječi iz svakodnevnog upotrebe te ih pretvara u kompanijske logotipe i brandove. Ako osnovni kapaciteti uđu na tržište rada sa statusom virtuoznosti mnoštva – kao što tvrdi Virno – ljudi će svoje osnovne i obične kvalitete morati prodavati kao da su rijetke i iznimne. To se može dogoditi samo u slučaju da situacije, a ne kvalitete, budu iznimne. Promjenjivi komoditet osnovnih ljudskih kapaciteta treba gledati u svjetlu budućnosti. Čini se da ovaj “ljudski kapital” postaje rijedak zato što klasična ideja o zajedničkim, ako ne i univerzalnim, crtama jedne biološke vrste prestaje biti istinitom.

U puno trivijalnijem smislu koji ne isključuje ovu prilično eshatološku dijagnozu, možemo reći da prodavanje “nečeg posebnog” koje pripada nekoj osobi i koje ni po čemu nije posebno ili odvojivo od te osobe izjednačava rad s takozvanim najstarijim zanatom na svijetu – prostitucijom. Ova kvaliteta može postati dio ekonomije samo ako je osoba koja nudi svoju “kvalitetu” na prodaju seksualizirana od strane kupca.

Budući da ne mogu dodatno pojasniti Virnovu tvrdnju o novoj ekonomiji virtuoznosti, željela bih završiti ovaj esej s dva primjera.

3) Mutanti i Fan Miles – o trenutačnim prospektima virtuoznosti mnoštva

U trećem nastavku serijala *X Men, The Last Stand*, suočeni smo sa sofisticiranom parabolom o potencijalnom budućem društvu. Neki ljudi se rađaju s iznimnim sposobnostima koje im omogućuju da svojim tijelima generiraju vatru, led, munje, magnetska polja, ili pak sa sposobnošću telepatije. Ove vrline su toliko izuzetne da ovdje više svjedočimo zakonu roda negoli novom značenju virtuoznosti. Zbog njihove iznimne nadarenosti, takve individue nazivaju “mutantima” a ne virtuoзима; njihova je nevjerojatna moć da upravljaju silama prirode specifična osobina strip proze po kojoj je snimljen film. Unatoč tome možemo ustvrditi da *X Men* ispisuje novo poglavlje o virtuoznosti. Iznimna kontrola nad prirodom koja paradoksalno iz kruga čovječanstva izopćuje one koji je posjeduju, usporedna je biotehnoškom dobu. Ova usporedba nas uči da novi neprijatelj samo-savršenstva nije priroda koja sputava ljudske dosegе, već samo društvo koje je opsjednuto normalizacijom. Nakon što svojim rođenjem šokiraju vlastite obitelji, mutanti žive kao čudovišta sve dok ne spoznaju da postoji još pripadnika njihove vrste. Mutanti mogu izabrati između Xavierove škole za mutante koja ih uči da ukrote i ovladaju svojim sposobnostima i Magnetove anarhističke vojske koja militarizira mutantski kapital za borbu protiv “normalnih”. Xavierova škola jasno pretvara prirodnu mutaciju u virtuoznost. Generiranje vatre, leda i munja ili pak sposobnost podizanja automobila u zrak nekima od njihovih moći, tek su “sirovi talenti” kojima treba naučiti upravljati i kontrolirati kao što je to slučaj s bilo kojim drugim prirodnim talentom.

The Last Stand donosi novog lika za kojeg se ispostavlja da je sin istraživača koji želi spasiti mutante od njihovog nezavidnog statusa čudaka. Ironičnim obratom mutacija znanstvenikova sina sastoji se od para velikih, bijelih krila koja ga čine sličnim epitomu nadnaravnog bića – anđelu. U sceni na samom početku filma vidimo ga kao dječaka koji očajnički pokušava odrezati svoja krila. Ta scena na vrlo domišljat način replicira obred seksualne inicijacije koji tinejdžeri često provode iza zatvorenih vrata svojih soba. Ova scena predstavlja predivnu alegoriju pritisaka normalizacije koja nagoni anđela da mrzi svoja krila samo zato što ih njegov susjed nema. Isto tako, u jednoj od sljedećih scena vidimo tog istog adolescenta sputanog na krevetu i njegovog oca koji se priprema da mu da injekciju koja će ga pretvoriti u normalno ljudsko biće; no mladi anđeo mutant se oslobađa, skače na okvir prozora, širi svoja krila i leti kroz prozor. Kasnije će na isti način sin spasiti svog oca kad ovaj bude bačen kroz prozor.

Bez obzira koju političku opciju mutantski kolektiv izabere po završetku školovanja, u svemu postoji virtuoznost mnoštva kao takva. “Mnoštvo” je, prema Virnovoj definiciji, u oštrom kontrastu s ljudima u svojem reprezentativnom obliku uvijek otvoreno različitim talentima, sklonostima i opsesijama koji predstavljaju plodno tlo za virtuoznost. Osim što mnoštvo podupire pojedinačne virtuoze, i ono samo može postati virtuožno ako se pojavljuje kao gomila koja se zabavlja.

Pogledamo li Svjetsko prvenstvo u nogometu koje se održalo u Njemačkoj, možemo sa sigurnošću reći da je ono bilo impresivna parada virtuoznog mnoštva na djelu, ili bolje rečeno, na zabavi. Više nego simptomatično, budući da je Svjetsko prvenstvo u nogometu smješteno na rubu koji odvaja naciju i mnoštvo kao dva suprotna politička entiteta. Službeno je SP jedna velika parada nacije kao vidljivih političkih jedinstava. Momčadi su definirane svojim nacionalnim identitetom i svaka pobjeda ili poraz se identificira sa sudbinom cijele nacije. Još jedino u sportu možemo pronaći ostatke mitologije

o nacijama koje djeluju, pate i trijumfiraju kao individualni junaci povijesti – politička mitologija 19. stoljeća te genocidi i svjetski ratovi 20. stoljeća. Činjenica da je ova fatalna drama nacija preživjela u svijetu sporta ne ukazuje samo na kroćenje mita i trivijalizaciju nekad ozbiljnih koncepata koja se zbiva u sferi dokolice, već i na situaciju u kojoj je sport kao globalni oblik zabave postao dovoljno moćan da obuhvati i probavi ove opasne podsjetnike. Neočekivano i neplanirano pojavljivanje njemačkog mnoštva kao mase spremne za zabavu nije iznenadilo samo političare i menadžere zbog svoje decentralizirane snage, nego je dalo zanimljiv obrat službenom sloganu SP-a. Predstavljanje SP-a pod sloganom “Die Welt zu Gast bei Freunden” (Ugostimo svijet kao prijatelje) istovremeno je trademark u vlasništvu javnih institucija te naznaka davne i pred-nacionalne institucije gostoljubivosti. Nacija koja nudi svoju gostoljubivost “svijetu” kroz službeno natjecanje različitih nacija može, ukoliko se shvati doslovno, imati vrlo opasne posljedice – naime, gostoljubivost se kao institucija snažnija i dostojanstvenija od nacije zlorabi svaki put kada se onoga tko traži politički azil izruči nazad u njegovu domovinu ili zadrži u pritvoru. Međutim, mnoštvo je shvatilo ovaj licemjerni slogan ozbiljnije od onih koji su ga izmislili i pokazalo puni opseg svoje rastuće snage. Pretvorivši stanje iznimne gostoljubivosti u stvarnu zabavu, mnoštvo je moglo pretvoriti i same nacionalne simbole zastave, grbove, nacionalne boje, te same nacionalne nogometne momčadi-u dekoracije za zabavu koje pripadaju korporativnom svijetu logotipa i brandova. Nijedan od političkih aparata nije isplanirao ili naručio zabave, zastave i javna gledanja nogometnih utakmica. Postoje samo određeni službeni logistički administratori koji omogućuju samoorganiziranom mnoštvu da postane svoj MC (*master of ceremony*). Virtuoznost nalazimo i u logistici i u samoj zabavi. A ta virtuoznost može uključiti čak i nacionalno znakovlje u novi svijet mnoštva – makar kao vrlo kratko stanje iznimke koje nam omogućuje *Fédération Internationale de Football Association*, poznatija kao FIFA.

[Nastavlja se]

The New Dawn of Virtuosity

Katherina Zakravsky

“The affinity between the pianist and the waiter that Marx glimpsed finds an unexpected confirmation in which all wage labor has something of the “performing artist” about it. When “the product is not separable from the act of producing,” this act calls into question the self of the producer and, above all, the relationship between that self and the self of the one who has ordered it or to whom it is directed.” **Paolo Virno**: *Virtuosity and Revolution* ¹

¹ Paolo Virno, *Virtuosity and Revolution*, <http://makeworlds.org/node/34>, Submitted on Tue, 09/23/2003.Foreign Agents Series; <http://www.generation-online.org/c/fcmultitude3.htm>

1) A Revolution of Virtuosity?

One of the striking observations of Paolo Virno’s concept of the multitude as a site of general intellect is the thesis that basic faculties such as communication, the ability to organize teams and procedures, even humor, wit and pleasant conversation have become involved in the primary process of valorization on the labor market. The fact that former secondary assets and “soft skills” are the main products of post-Fordist production is an observation that bears a fundamental meaning not only in politics but also in anthropology. The implicit talents, inclinations, mentalities of individuals and societies used to have the status of a potential and hidden if not “protected” resource of cultural production. These primary “faculties” were not directly involved in the process of industrial production. The worker had to sell his time, his strength, his technical “know how” to invest his human faculties into a fixed product. The thing to be produced acted as a cushion in between the laws of industrial labor and the integrity of the person. The product as mediator was always in danger of shifting to one side – commodity being a demanding bitch sucking all the strength out of the worker’s body. But still – he could retreat from the product as the product stayed exterior to his own body and person. The product followed the classical **Hegelian/Marxist** definition of objective production as proof and pillar of human self-consciousness. By objectivizing the very best qualities of the inner person as an exterior product, the producer can grow beyond the cruel and accidental distribution of natural gifts such as beauty, youth, inherited wealth etcetera and invest everything he/she can make of him/herself in an object that might be more powerful, more beautiful, more desirable than his/her own accidental person. Despite the process of a strict industrial division of labor leading to Marx’s famous diagnosis of the estrangement between producer and product this Fordist realm of production favored male, almost anonymous collectives and reached its climax in the production of the automobile. The apotheosis of this circle of objectivized production was the shiny vehicle produced by an industrial collective relying on automation. The automobile era became a full circle as soon as the worker could afford his own product. Whereas the producer was bound by mechanical labor, the producer becoming consumer could join in the cult of individual freedom that the automobile promised. The obvious schizophrenia between the collective, anonymous, estranged producer and the free, individual, hedonist consumer could be bridged by the overdetermined and fetishized product as an exterior object. This era of production focused on the clear difference between producer and product was interwoven with a couple of other characteristics of a way of thinking we could call “classical European” such as an epistemology based on the subject-object-divide, a praise of technology as a source of progress, a potentially misogynist valorization of “production” as controlled and conscious creation of the new, the intellectual, the cultural object world against “reproduction” as giving birth to the natural organism as a process that is not fully controllable and thus always in danger of breeding a monster. And along with the resentment against natural reproduction the era of Fordist production also despised any activity that would not lead to a clearly discernable objective product. Virno is clearly marking the end of this era and at the same time also making clear that Marx himself is still part of it if not its peak.

2 Virno *ibid.*, Karl Marx, “Results of the Immediate Process of Production,” in *Capital*, vol. 1, trans. Ben Fowkes (New York: Vintage, 1977), p. 1048 (quote Virno).

In *Results of the Immediate Process of Production* (but also, in almost identical words, in *Theories of Surplus Value*), Marx analyzes intellectual labor and distinguishes two principal kinds. On the one hand, there is the immaterial activity that has as its result “commodities which exist separately from the producer...,” e.g. books, paintings and all products of art as distinct from the artistic achievement of the practising artist.” On the other hand, Marx defines those activities in which “the product is not separable from the act of producing”² – in other words, activities that find their fulfilment in themselves, without being objectified in a finished work existing outside and beyond them. The second kind of intellectual labor may be exemplified by “performing artists,” such as pianists or dancers, but also includes more generally various kinds of people whose work involves a virtuosic performance, such as orators, teachers, doctors, and priests. In short, this second kind of intellectual labor refers to a wide cross section of human society, ranging from **Glenn Gould** to the impeccable butler of the classic English novel.

3 Marx *ibid.*, pp. 1044–45 (quote Virno).

Of the two categories of intellectual labor, for Marx only the first appears to fit fully with the definition of “productive labor” (wherein productive labor is defined only as work that procures surplus value, not work that is merely useful or merely tiring). Virtuosos, who limit themselves to playing a “musical score” and leave no lasting traces, on the one hand “are of microscopic significance when compared with the mass of capitalist production” and on the other are to be considered as “wage-labor that is not at the same time productive labor.”³

Before we trust some contemporary managerial discourse praising the shift to post-Fordist labor as a less alienated, more flexible, more social form of production involving team work, flexible time management and the appraisal of soft skills and emotional intelligence we have to contemplate once more about the uncanny proximity of the “performing artist” and the servant outlined by Virno referring to Marx.

4 *Ibid.*

“However, for Marx, the absence of a finished work that lives on beyond the activity of performance puts modern intellectual virtuosity on a par with actions undertaken in the provision of a personal service: services that are seen as being non-productive, because in order to obtain them one spends income, not capital. The “performing artist,” put down and parasitic, is thus consigned to the limbo of service work.”⁴

Let’s clarify two opposing readings of the “performative turn” of post-Fordist labor once more: either we see the return of the virtuoso as one more step to leave the fetishist fixation on the objectified commodity behind, as a potential liberation from the bonds of industrial organization, as a slow revolution making the once exceptional work of the artist the role model for all labor. Or we see the new dominance of “performative work” that does not leave a particular product behind as a big leap back to feudalism, as the dawning of a precarious situation that confronts the single worker not with a “mechanical”, but rational and steady apparatus of industrial work but with the irrational and potentially humiliating conditions of personal dependency and service.

Even if we take the idea of art being the new model of labor seriously we get the same juxtaposition: the historical position of the artist from antiquity to the 19th century has not been individuality and heroic freedom but the always instable situation of being at the mercy of a more potent and wealthy patron.

Yet the new virtuosity of the post-industrial age has different traits than the position of the artist in the pre-modern era. Virno connects the new virtuosity to the state of the multitude being defined by the function of the “general intellect”.

5 Virno, *Revolution*, *ibid.*

“What is the “score” that post-Fordist workers have unceasingly had to play from the moment they were called upon to give proof of virtuosity? The answer, stripped to basics, is something like this: the *sui generis* “score” of present-day labor is Intellect qua public Intellect, general intellect, global social knowledge, shared linguistic ability.”⁵

In this sense virtuosity is not specific for the individual artist but for the multitude creating a certain milieu of communication. Virno refers back to **Heidegger’s** concept of “Gerede” in *Sein und Zeit* as he defines rumour and “idle talk” as the breeding ground of contemporary virtuous labor. Again we face a “new actualization” of the former latent human faculties. “Idle talk” has become a commodity. Creating moods, situations, the air of something that could happen is not an extra-quality lurking in the background but the very product to be sold. Here we see the degree to which new virtuosity is actually “post-industrial”, which means that it presupposes the industrial era it leaves behind. Communication and intellectual faculties do not replace the product, they are the new product. We are suddenly faced with the absurd danger that “commonplace” words and concepts could be branded by a company and thus taken out of general use. “General intellect” becoming the primary sphere of production, the resource of a universal branding means the potential privatization of language.

Virno makes another claim: the mingling of labor and “general intellect” should in principle equal labor to political action. The multitude that cannot be represented like “a” or “the” people can but shares a common sphere in “general intellect” means to Virno the utopia of a new political action that opens up an era beyond the state. Still Virno admits that it does not work. Why? Precisely because “general intellect” is bound to the sphere of labor. Far from liberating the multitude from both state and industry this alliance of virtuosity, “general intellect” and labor increases personal dependency and delivers public speech to a “Publicness without a public sphere”

“The publicness of the intellect, that is to say the sharing of the intellect, in one sense causes every rigid division of labor to fall flat on its back; in another sense, however, it fosters *personal dependence*. *General intellect*, the end of the division of labor, personal dependency: the three facets are interrelated.”⁶

This leads us back to the historical thesis of the artist being a servant. As the historical conditions of feudal and postmodern artists are very different we have to ask if there is an element about virtuosity that makes it fall prey to the conditions of servitude and dependency.

To clarify the connection between virtuosity and dependency we have to take a closer look at the concept of virtuosity as such in its anthropological implications.

6 Paulo Virno, *A Grammar of the Multitude, For an Analysis of Contemporary Forms of Life*, Foreword by Sylvère Lotringer; Translated from the Italian Isabella Bertolotti, James Cascaito, Andrea Casson, Semiotext(e) Foreign Agents Series; <http://www.generation-online.org/c/fcmultitude3.htm>

2) A brief history of virtuosity

Virtuosity has a long history reaching from the Greek concept introduced by **Aristotle** to the cult of the genius of the 19th century. Virno breaches the whole distance by quoting **Hannah Arendt** who is referring back to Aristotle.

“The category of virtuosity is discussed in the *Nicomachean Ethics*; it appears here and there in modern political thought, even in the twentieth century; it even holds a small place in Marx’s criticism of political economics. In the *Nicomachean Ethics* Aristotle distinguishes labor (or poiesis) from political action (or praxis), utilizing precisely the notion of virtuosity: we have labor when an object is produced, an opus which can be separated from action; we have praxis when the purpose of action is found in action itself. Aristotle writes: “For while making has an end other than itself, action cannot; for good action [understood both as ethical conduct and as political action, Virno adds] itself is its end” (*Nicomachean Ethics*, VI, 1140 b). Implicitly resuming Aristotle’s idea, Hannah Arendt compares the performing artists, the virtuosos, to those who are engaged in political action. She writes: “The performing arts [...] have indeed a strong affinity with politics. Performing artists-dancers, play-actors, musicians, and the like — need an audience to show their virtuosity, just as acting men need the presence of others before whom they can appear; both need a publicly organized space for their ‘work’, and both depend upon others for the performance itself” (Arendt: *Between Past and Future*: 154).”

The importance of a public or the “presence of the others” is the common denominator of all these concepts of virtuosity. Yet we have to note that there are also grave differences ignored by Virno. Virtuous action in Aristotle is a good way of acting that has its end in itself. Even though virtuous action presupposes a community of peers to take place to act virtuously for a public would already spoil the virtue of the action. Here we see an ethical concept that demands a conscious decision. This will to virtue transforms the military origin of the word referring to manliness and physical strength (in Latin: vir: man; vires: physical strength; virtus: manliness, courage, capability; virtutis: virtue). The etymological trajectory indicates a transformation from the “natural proprieties” of one sex to the social organization of warfare to the individual will to moral action. Bearing this antique concept in mind we seem far away from the virtuoso of the 19th century. This is a strictly aesthetic, not an ethical concept. Virtuosity has no defined relation to virtue, unless we follow **Nietzsche’s** claim for a rebirth of the amoral “virtus” as a will to vitality, mischief and adventure. And exactly the way how Nietzsche replaces ethical concepts with aesthetic visions to become a new ethics gives a decisive hint for the contemporary understanding of virtuosity. The “virtuoso” of the 19th century is defined by his status as an exceptional individual. He has to rely on a public to prove his extraordinary “talent”. As a singularity in talent the virtuoso seems to be a miracle of nature. Artistic talent is a gift of nature and cannot be willed into existence. The 19th century virtuoso is a close relative of the genius. Yet if this virtuosity would be purely natural the extraordinary man would border on monstrosity. As a natural exception virtuosity does not draw a sharp line in between the artist and the freak. Only a very artificial “score” of a well established artistic discipline such as classical music or ballet can make a sharp and unconditional difference between “lifting heavier weights” and “playing the piano quicker”. The age of the virtuoso is thus also the heyday of Europe’s bourgeois high culture, the age of concert halls and opera. Still – there is a dangerous dialectic going on. The same concert hall that makes sure that the admired pianist is not a freak fetishizes his virtuosity exactly in the same way the sideshow audience admires the bearded lady and the weight lifting bruiser.

The virtuoso's dangerous balance in between "natural talent" bordering on monstrosity and "hard work" leading the virtuous artist back to mankind and its collective endeavors is also the clear reason why virtuosity can enter economy. Only those things and qualities can become objects of trade that are scarce. An audience pays for the admiration of a virtuoso because virtuosity is always rare. The rarity of virtuosity is also an implicit evidence for virtuosity being an aesthetical concept. If virtuous action would be rare by definition – even if we bear Nietzsche's and Foucault's claims for a particular ethics that is not a universal moral in mind – it would not have any ethical relevance. If a person acts virtuously only because of his/her extraordinary natural (or artistic) disposition, his/her virtuous act would not be ethical at all.

It is precisely the aesthetic variant of the virtuoso that is in danger of falling prey to servitude. If a person has a very rare and particular quality, this quality as "talent" or capability is too closely connected to the person as such to extract it from it. If this person displays this "talent" in front of a paying audience he/she sells her/himself as well. The extraordinary and singular quality sets the virtuoso apart from the normal civic collective he/she is confronted with as his/her public.

Coming back to Virno we face a concept of virtuosity that overlaps with both the ethical and the aesthetic idea of virtuosity yet matches none of them. Virtuosity in Virno is a social and economic term. As a part of the current economy it is necessarily vague in its belonging to the aesthetic or ethical sphere as the overlapping of labor, action and production blurs all these boundaries. Still, there is this open question of how a form of virtuosity can enter the sphere of commodification that is not defined by its rarity. How can "general intellect" and "idle talk" be rare qualities? How can basic communication be virtuous? All these claims can only be possible if we are facing a historical situation of all general, universal and public goods becoming specialized, particular and privatized. Virtuosity would become a Janus-headed quality because it would be both virtuous (in the rather ethical sense) to uphold the public sphere in its open if not universal quality and virtuous (in the aesthetic sense) to take general concepts and commonplace words and turn them into company owned logos and brands.

If basic faculties enter the labor market – as Virno claims – in the status of a virtuosity of the multitude, people have to sell their basic and regular qualities as if they were rare and extraordinary. This can only happen if not the qualities but the situation is rare. The turning commodity of basic human faculties has to be seen in a light coming from the future. This "human capital" seems to become rare because the classical idea of common if not universal traits shared by one biological species ceases to be true.

Or in a far more trivial sense that does not exclude this rather eschatological diagnosis, we can say that selling "something special" about a person that is neither extraordinary nor separable from the person equals labor to the so-called most ancient business of the world: prostitution. Only if the person selling his/her "quality" is sexualized by the buyer can this quality enter economy.

Without being able to clarify Virno's claim for a new economy of virtuosity completely I would like to finish with two examples.

3) Mutants and Fan Miles – on some current prospects of a virtuosity of the multitude

In the third part of *X-Men: The Last Stand* we are confronted with a sophisticated parable of a possible future society. Some human individuals are born with extraordinary abilities such as physically causing flames, ice, lightning, magnetic fields and telepathy. These virtues are so extraordinary that we are faced rather with a law of genre than a new meaning of virtuosity. These extremely gifted individuals are being called "mutants" and not virtuosos and their unlikely power to control natural forces is a specific trait of comic book fiction that the film is based on. Still we could claim that *X-Men* writes the next chapter of virtuosity. The extreme enhancement of human control over nature that paradoxically expels those that have it from humanity is a sound parable for the age of biotechnology. This parable teaches a lesson: not nature restricting man's reach but human society being obsessed with normalization is the new enemy of self-perfection. Born into a shocked family all mutants start off as monsters until they find out that there are others of their kind. The mutants can choose between Xavier's mutant school that teaches them to control and tame their abilities and Magneto's anarchist army that militarizes all mutant capital to fight the "normals". Xavier's school clearly turns the natural mutation into a matter of virtuosity. Causing fire, ice and lightning and making cars hover in midair are nothing but "raw talents" and need to be trained and controlled like any other natural talent.

In *The Last Stand* we meet a new character who happens to be the son of a researcher who wants to save the Mutants from their deplorable status as freaks.

In an ironical twist the mutation of the scientist's son consists in a pair of large, white wings that make him resemble the epitome of a supernatural being – an angel. In an early scene we see him as a kid desperately trying to cut off his wings in an effort that makes a witty hint at the sad sexual rites of passage teenagers perform in their rooms. This is a beautiful allegory of the pressure of normalization that makes an angel hate his wings only because his neighbor lacks them. Accordingly, we will see the then-adolescent son being bound to a frame with his father getting ready to set the injection that will turn him into a normal human being; but the young angel mutant breaks free, jumps on the window sill and flies out of the window. Later he will save his father's life as he is being thrown out of a window.

Whatever a collective of mutants might choose as their political form as soon as they have left school – there is also a virtuosity of the multitude as such. The form of the "multitude" as Virno defines it in sharp contrast to the people in its representable unity is in principle open for the diversity of different talents, inclinations and obsessions that creates the breeding ground for virtuosity. Not only does the multitude support the becoming of single virtuosos it can also be virtuous as multitude if the multitude appears as a feasting crowd.

Looking back at the football WC in Germany earlier this year we can already say that it has been an impressive display of the virtuous multitude at work, or rather at feast. This is all the more symptomatic as the football WC is situated precisely on the very ridge that divides the nation and the multitude as two conflicting political entities. Officially the WC is one big display of nations as visible political unities. The playing teams are defined by their national identity and each victory or defeat is identified with the fate of the nation. Only in sports we can still observe the remains of a mythology of nations acting, suffering and triumphing like individual heroes of history – a political mythology developed in the 19th century and breeding genocide and world wars in the 20th. The fact that this fatal drama of nations has survived in the world of sports does not only indicate the taming of the myth and the trivializing of once serious concepts in the universe of leisure but also the new situation that sports as a global form of entertainment is by now powerful enough to encompass and digest these dangerous reminders. The unexpected and unplanned emergence of the German multitude as a party crowd did not only surprise politicians and managers in its decentralized force but also played a beautiful trick to the official motto of the WC. The national staging of the WC as "Die Welt zu Gast bei Freunden" (weakly translated as "A time to make friends") is at the same time a trademark owned by public institutions and a hint at the most ancient and pre-national institute of hospitality. A nation offering hospitality to the "world" as an official act of a competition of nations would dare a dangerous act if taken seriously – with hospitality being an institute more powerful and dignified than the nation and violated in the name of the nation each time an asylum seeker is deported back to his/her home country or imprisoned in a detention center. But the multitude took the hypocritical motto more seriously than its national creators and displayed the actual range of its growing power. By turning the state of exceptional hospitality into an actual feast the multitude could turn the very emblems of the nation – flags, heraldic colors, nationally defined football teams – into party gadgets that belong to the corporate world of logos and brands. No political authority had planned or ordered the parties, the display of flags, the public viewings. There are only some official logistic administrators that enable the self-organized multitude to become their own masters of ceremony. There is virtuosity in the logistics and virtuosity in the feasting event. And this virtuosity can even incorporate the signs of nationalism into the new world of the multitude – if only for a brief state of exception made possible by the *Fédération Internationale de Football Association* commonly known as FIFA.

[To be continued]

7E0RIJA 1GRAČA

McKenzie Wark

s engleskoga prevela Marina Miladinov



01. Pretpostavimo da u tvom kvartu postoji poduzeće pod nazivom Špilja® (The Cave™). Ono za mali iznos po satu nudi pristup igraćim konzolama u zamračenoj sobi. Pretpostavimo da je ono dio nekog lanca. Konzole su dio lokalne mreže, a povezane su i sa drugim takvim mrežama drugdje u lancu. Pretpostavimo da si ti igrač u Špilji®. Da igraš u Špilji® od djetinjstva. Tvoje oči vide samo monitor koji je ispred tebe. Tvoje uši čuju samo kroz slušalice koje ih zaklapaju. Tvoje ruke stižu samo kontroler kojim pucaš po digitalnim likovima na zaslonu, a oni ti uzvraćaju vatru. Odjednom igrači vide da su to slike i čuju da su to zvukove i kažu jedan drugome: "Pa ove su slike samo sjenke! Ovi su zvukovi samo odjeci! Pravi svijet nalazi se ondje negdje vani." Pretpostavlja se da postoji drugi, stvarniji svijet i da Špilja® predstavlja tek puke kopije toga svijeta, ali nitko tome ne pridaje veliko značenje. Tvoja mudrost je mudrost Playstationa: *Živi u svom svijetu, igraj u našem*.
02. Ali možda ti nisi neki obični igrač. Ti si onaj koji je odlučio preispitati tu pretpostavku o drugom svijetu. Okrećeš se od zaslona i isključuješ slušalice. Ustaješ i teturajući izlaziš iz mračne sobe, van prema svjetlu. Svjetlo te toliko zabljesnulo da ti se ljudi i stvari ondje vani, u svijetloj svijetu, čine manje stvarnim od slika i zvukova Špilje®. Okrećeš leđa tom zasljepljujućem novom svijetu, koji ti se čini neobično nestvarnim. Vraćaš se ka zaslonu i slušalicama i tami igračkog života u Špilji®.
03. Pretpostavimo da te netko, možda roditelj, učitelj ili neki drugi zaštitnik, izvuče ponovno van, na svjetlost, i prisili da ostaneš ondje. I dalje bi te zasljepljivala. Ne bi mogao gledati izravno u stvari. Možda bi taj zaštitnik otisnuo nešto slika tvoje obitelji ili možda kartu susjedstva, kako bi se priviknuo na njih prije nego što budeš mogao izravno u njih gledati. Postupno počinješ vidjeti ljude oko sebe i ono što oni rade. Onda se možda sjetiš beskonačnih virtualnih igara u Špilji® i onoga što se smatra mudrošću među onima koji su još uvijek zatočeni ondje. I tako se vratiš u Špilju® kako bi drugim igračima kazao ili poslao poruke o tom izvanjskom svijetu.
04. Priopćavaš suigračima u Špilji® da postoji izvanjski svijet i da je Špilja® tek njegova sjenka. Ili barem pokušavaš. Platon: "A ako je među stanovnicima špilje imao kakve časti i pohvale od drugih i počasti onaj koji je najoštrije vidio sjene, koje su mirno prolazile, i koji je najbolje pamtio što je običavalo prolaziti prije, kasnije i zajedno, te bi onda iz toga najvrsnije pogađao ono što će se dogoditi, misli da bi oslobođen bio željan toga i zavidan radi časti koju je među onima imao?"² Dabome! Naša je Špilja® svijet čistog agona, natjecateljske borbe za odličjem. Ali pretpostavimo da si ti onaj rijetki, zastranjeni, refleksivni igrač koji je odlučio ponovno probati tu novu igru odlaska izvan igre? Pretpostavimo da izroniš iz Špilje® i odlučiš ispitati svijet s one strane? Otkrit ćeš da je taj drugi svijet na neki čudan način prilično sličan Špilji®. Slike obitelji, plan kvarta – čine se načinjenima od istog onog digitalnog materijala kao i tvoje omiljene igre u Špilji®. Ako i postoji razlika, ona nije baš posve onakva kakvom se čini.
05. Evo što zapažaš o svijetu izvan Špilje®: život u cjelini izgleda kao beskrajna nakupina robe i spektakla, stvari umotanih u slike i slika prodavanih kao stvari. Ali kako su organizirane te slike i te stvari, i kakvo bi stajalište itko ili svatko trebao zauzeti prema njima? Slike nas privlače kao nagrade i zovu nas da igramo igru u kojoj su one sve što možemo dobiti ili izgubiti. Zapažaš da u svakom novom svijetu, svakoj novoj špilji, prevladava ona ista digitalna, agonska logika jednoga protiv drugoga, koja završava pobjedom ili porazom. Sve ima vrijednost samo rangirano naspram drugoga; svatko ima vrijednost samo rangiran naspram drugoga. U svakoj se situaciji ili dobiva ili gubi, osim što se ponekad dobiva ili dobiva – naime, u situaciji u kojoj igrači slobodno surađuju samo zato što se za nagrade bore u različitim igrama. Stvarni svijet javlja se u obliku video igraonice, podijeljene na mnoge raznolike igre. Posao je bespoštendo takmičenje. Politika je konjska utrka. Privreda je kocka. Čak je ukinuta i utopistička pravda koja bi trebala nastupiti u zagrobnom životu: *He who dies with the most toys wins – Tko umre s najviše igračaka pobjeđuje*. Igre više nisu prošlo vrijeme, nešto što se događa izvan života ili usporedo s njim. One su sada sami oblik života i smrti, pa čak i vremena kao takvog. Te igre nisu šala. Kada na zaslonu zabljesne natpis 'game over', ti si ili mrtav ili poražen ili si, u najboljem slučaju, ostao bez žetona.
06. Igra je kolonizirala svoje konkuerente unutar kulturne domene, od spektakla kina do televizijskih simulacija. Priča više nije pitanje imaginarnog rješavanja stvarnih problema. Ona naprosto nabrta korake kojima je netko porazio nekog drugog – stvarna pobjeda za imaginarne uloge. Nije bez razloga što se jedini izvorno televizijski žanr s početka 21. stoljeća zove 'reality TV'. Dakako, ta 'stvarnosna televizija' ne izgleda kao stvarnost, ali opet, tako ne izgleda niti sama stvarnost. Obje izgledaju kao igra. Obje postaju 'bešavnim' prostorom, u kojem igrači testiraju svoje sposobnosti unutar ograničenih scenarija. Situacije su možda umjetne, dijalozi nisu baš spontani, a igrači možda naprosto rade ono što im kažu proizvođači. Ali ionako je tako i u stvarnosti, koja je i sama umjetna arena, gdje svatko već jest igrač koji čeka svoj red.

2 Prilagođeno prema prijevodu Martina Kuzmića, Platon, *Država*, Naklada Jurčić, Zagreb, 2004., knjiga VII.

ruke igrača, foto: Jon Jordan
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07. Igra nije samo kolonizirala stvarnost, ona je također jedini preostali ideal. Prostor igre proglašava svoj legitimitet kroz pobjedu nad svim protivnicima. Vladajuća ideologija zamišlja svijet kao *ravnopravni prostor igre*, gdje su svi ljudi jednaki pred Bogom, velikim dizajnerom igara. Povijest, politika, kultura – prostor igre razara sve ono što nije u igri, kao neki zastarjeli kasino u Vegasu. Sve je uklonjeno iz praznog prostora i vremena, koji se sada čine prirodnima, neutralnima i bez svojstava – prostorom igre. Linije su jasno označene. Svaka radnja samo je sredstvo za postizanje cilja. Rezultat je jedino što je bitno. O tome tko posjeduje momčadi i tko upravlja ligom, bolje je ne pitati. O tome tko je isključen iz velikih liga i najboljih rezultata, bolje je ne pitati. O tome tko bilježi rezultate i tko određuje pravila, bolje je ne pitati. O tome koje je to vladajuće tijelo koje određuje hendikepe i po kojoj osnovi, bolje je ne pitati. Sve to ima najbolju moguću svrhu u najboljem – i jedinom – mogućem svijetu. Postoji – da nazovemo stvari njihovim imenom – vojni zabavni kompleks i on *vlada*. Njegovi trijumfi učvršćuju vladavinu igre i pravila igre.

08. Sve što vojni zabavni kompleks dotakne svojim pozlaćenim izlaznim utičnicama pretvara se u brojke. Sve je digitalno, a opet, digitalno je poput ničega. Nijedan ga čovjek ne može dotaknuti, pomirisati ili okusiti. Ono samo ispušta zvučne i svjetlosne signale te se iskazuje u blještajućim alfanumeričkim znakovima, šibajući burzovna izvješća na tvoj mobitel. Naravno, možda bude i živopisne trodimenzionalne grafike. Možda bude tortnih grafikona i stupčastih grafikona. Možda bude vrtloga i spirala blistavo obojenih poligona što skaču sa zaslona na zaslon. Ali to su samo ukrasi. Drhtaj tvog palca na dugmetu ili trzaj tvog zapešća na mišu spajaju te izravno s nevidljivim, neopipljivim prostorom igre u čistom natjecanju, čistom agonu. Nije važno je li tvoja špilja isporučena s Playstationom ili s Bloombergovim terminalom. Nije važno vjeruješ li da igraš 'tržište obveznica' ili *Grand Theft Auto*. Sve je to samo algoritam s dovoljno nepoznanica da se od toga napravi igra.

09. Nekad su igre morale imati konkretno mjesto na kojima će se igrati, na primjer šahovsku ploču ili nogometno igralište. Čak su i ratovi imali svoja bojna polja. Danas sateliti za globalno pozicioniranje imaju cijeli svijet u rasteru te uvode u igru sav prostor i vrijeme. Kaže se da danas ratovanje izgleda poput video igara. Ali nemoj se zavaravati. Rat jest video igra – za vojni zabavni kompleks. Njima nije važno što se događa 'na terenu'. Teren – ono staromodno bojno polje – za igru je samo nužna izvanjska okolnost. Žižek: "Stoga nije fantazija o čisto aseptičnom ratu, vođenom kao video igra iza kompjutorskih zaslona, ono što nas štiti od stvarnosti u kojoj se drugu osobu ubija licem u lice; naprotiv, upravo je ta fantazija o sukobljavanju licem u lice s neprijateljem kojega krvavo usmrćujemo ono što konstruiramo kako bismo umaknuli Stvarnome depersonaliziranog rata, koji se pretvorio u anonimnu tehnološku operaciju."³

3 Slavoj Žižek, *The Fragile Absolute*, Verso, London, 2000., str. 77.

10. Stari klasni antagonizmi nisu nestali, ali su skriveni ispod razina ranga, gdje svatko mjeri svoju vrijednost u odnosu na druge prema veličini i cijeni svoje kuće ili veličini i cijeni svoga vozila i gdje nekom nastranom logikom raditi sve više sati znači pobjeđivati u igri. Posao postaje igrom. Posao ne zahtijeva samo tvoj um i tijelo, nego i tvoju dušu. Moraš biti *timski igrač*. Tvoj posao mora se odvijati kreativno, inventivno, razigrano – ludički, ali ne i luckasto. Posao postaje prostorom igre, ali nijednu se igru više ne bira slobodno. A to vrijedi i za djecu, koju se, kako bi bila uspješni potomci uspješnih roditelja, novači u beskrajne večernje smjene timskih sportova. Svrha toga je, naravno, izgraditi karakter. Koji karakter? Karakter *pravog igrača*. Karakter za što? Za radno mjesto, sa njegovim timskim duhom i disciplinom koju nameće uzajamna kontrola. Za ostale, posao je još uvijek naprosto dosadan, repetitivan rad, ali oni sanjaju o tome da umaknu u biznis igre – da se uspiju probiti u prve lige ili dobiti ugovor s nekom velikom izdavačkom kućom kao *diva* ili *playa* u igri koja se zove *rap*. A što se tiče preostalih, za njih postoji samo igra opstanka. Biggie: "If I wasn't in the rap game/ I'd probably have a key knee-deep in the crack game / Because the streets is a short stop/ Either you're slingin' crack rock or you got a wicked jump shot."⁴ Igra postaje sve ono čemu je nekada proturječila. Ona je posao, ona je ozbiljna, ona je moralnost, ona je nužnost.

4 Notorious B.I.G., 'Things Done Changed', from *Ready To Die (Remastered)*, Bad Boy Records, 2004.

11. Stari identiteti uzmiču – ili propadaju u velikom stilu. Nitko nema za to vremena. Igrač se ne želi igrati građanina. Sudnica je sjajna igra kada je samo gledaš, ali građanska uloga samo te tjera da neprestano izbjegavaš porotničku dužnost. Imaš problem? Reci to *Sutkinji Judy*. Igrač se odlučuje opredijeliti za jednu od strana samo u svrhu igre. Ovaj tjedan mogli bi to biti Nijemci protiv Amerikanaca. Sljedeći tjedan mogao bi to biti gangster protiv zakona. Ako igrač odluči biti vojnik i igrati s pravim oružjem, onda će to biti *Army of One – Vojska od jednoga*, testiranje i usavršavanje vlastitih vještina. Prodorni zvukovi i neprekidna rodoljubna buka koju čuješ iz zvučnika prikrivaju polaganu eroziju bilo kakva suvislog osjećaja za sunarodnjake unutar ostataka nacionalnog prostora. Ovaj prostor igre izmiče svim granicama. Sve što je ostalo od nacije jest neko svugdje koje nije nigdje, atopija bučnih, pravičnih pobjeda i tihih, mračnih neuspjeha. Manifestna sudbina – pravo vladanja na temelju vrline – ustupa mjesto skrivenoj sudbini – vrlini prava na temelju vlasti.

12. Igrača zapravo ne zanima vjera, iako pojačana vjerska retorika može popuniti prazninu koju su u duši izdubila mamljenja prostora igre. Igračev Bog je dizajner igre. On u sve stavlja neki skriveni algoritam. Vjera je stvar sposobnosti da se intuitivno spoznaju parametri tog inteligentnog dizajna i postigne odgovarajući rezultat. Sve što je pravično, pobjeđuje; sve što pobjeđuje, pravično je.

Ako si *luzer* ili *lejmer*, to je znamen prokletstva. Kada si igrač, ne preostaje ti vjerovati ni u što drugo osim u vlastite bogomdane sposobnosti. Igrači se suprotstavljaju jedan drugome u igrama vještine, koje otkrivaju koga je igra odabrala kao onoga tko je najpotpunije usvojio njezin algoritam. Za one koji su izgubili nadu u svoje sposobnosti, postoje igre na sreću, gdje se milost otkriva u kotrljanju kocke. Caillois: "Takva pravda sretnom igraču donosi beskonačno više od onoga što bi mu mogao pružiti život pun rada, discipline i znoja."⁵ Kockar možda zna ono što igračeva vjera odbija prihvatiti.

5 Roger Caillois, *Igre i ljudi*, prev. Radoje Tatić, Nolit, Beograd, 1979., str. 45.

13. Biti igrač znači ravnati se isključivo po *nivou*, koji ima značenje samo u odnosu prema višim ili nižim nivoima. Identitet gubi svoju kvalitativnu dimenziju. Prostor igre ostavlja biljeg na igraču u tome što on sebe sama svodi na rezultat. Pitanja etničke pripadnosti, spola, seksualnog opredjeljenja ili rase, nacionalnosti ili plemenske pripadnosti, pa čak i vrste, postaju čisto proizvoljnim. Igraj kao tko god ili što god te volja. Izaberi svoj *skin*, svoju kožu. Igrače baš briga. Sve je to agon konkurentnih sposobnosti, a svaka sposobnost ima svoju mjeru. Sve završava u šturoj odluci: *Ovo je super! Nadaš se, a ako ne: Otpušten si!* Imaš nekih pitanja o svojstvima Bitka? *Što god.*
14. To je, dakle, svijet kakav se predstavlja igraču: matrica beskonačnih varijanti igara, koje se sve svode na ista načela i sve proizvode istu vrstu subjekta, koji pripada tom prostoru igre na isti način – kao igrač igri. Što bi značilo podići pogled s mete, zastati s prstom na okidaču, protegnuti prst koji neprekidno pritišće dugme? Je li uopće moguće misliti izvan Špilje®? Ima li još itko tu sposobnost? Možda bi protiv tog trijumfa prostora igre igrač kao teoretičar trebao rekonstruirati izbrisane datoteke o onima koji su mu se suprotstavili svojim prevratničkim igranjima. Guy Debord, na primjer, koji je izjavio: "Tek sam vam počeo objašnjavati kako ne namjeravam igrati tu igru."⁶ Eto, to je bio igrač koji se nije brinuo oko *izlazne strategije*.
15. 'Igra' je nekoć bila veliki moto oslobođenja. Neville: "Ti divni novi *freakovi* sve će nas iznova naučiti kako se igra (i zato će biti kažnjeni od društva)."⁷ Igra je nekoć bila ovan za rušenje Kineskih zidova otuđenoga, podijeljenog rada. Pogledaj samo u što se pretvorila. Igra više nije suprotnost poslu. Igra postaje posao; posao postaje igra. Igra izvan posla osujećena je usponom digitalne igre, koja na dosadu igrača odgovara beskrajnim igrama ponavljanja, nivo za nivoom različitoga kao još više onog istog. Igra više ne funkcionira kao uporište kritičke teorije. Utopijski san o oslobođenju igranja od igre, o čistom igranju u pozadini igre, samo je otvorio put proširenju prostora igre u svaki aspekt svakodnevnog života.
16. Čak je i kritička teorija, koja je nekoć držala distancu od oštećenog života, postala samo još jednom igrom. Prijavi se na najbolje škole. Pronađi dobrog mentora. Odaberi perspektivno područje. Pokaži svoje sposobnosti. Objavljuj radove. Dobij koju stipendiju. Nađi posao. Nađi još jednu ponudu za posao kako bi uspostavio dobar nivo i pogađao se sa trenutačnim poslodavcem. Ne bavi se sumnjivim poslovima i uspiji se na stalni položaj. Pobijedio si! Sad si slobodan! Sada konačno možeš raditi ono što si potajno želio svih tih godina. Samo što se sada više ne možeš sjetiti što je to bilo. Postao si situacionist bez mogućnosti gubitka. Tvoja je kritička teorija postala hipokritičkom teorijom. Ona je protiv svega na cijelom bijelom svijetu osim protiv prostora igre, koji ju je omogućio. Ali prostor igre sada je sami oblik svijeta, a taj je svijet izmakao tvojemu umu iako ti je donio blistave nagrade. Prostor igre je taj koji je pobijedio. Hipokritički teoretičar u snu sreće duha Guya Deborda i ponosno citira popis postignuća: posao na Ivy League sveučilištu, ugovori s nakladnicima, promaknuće, stalni položaj, priznanje najuglednijih pojedinaca u cehu struke. Debordov duh uzdiše: "Tako malo ambicije u nekome tko je tako mlad."
17. Što je to onda igrač vidio u onom blistavom svijetu, onom prostoru igre izvan Špilje®? Vidiš ljude pogrbljene nad zaslonima, dok njihove ruke kompulzivno trzaju kontrolere. Svatko sjedi sam i razgovara ili izmjenjuje poruke s nevidenim drugima, zasljepljen slikama koje kao da dolaze niotkuda, zapljusnut *clickovima* i *beepovima*. Prosvijetljeni igrač vidi da se svijet onkraj igara Špilje® čini poput niza manje ili više sličnih špilja, od kojih su sve digitalne i svaka je agon s vlastitim pravilima, nekakav proizvoljni spoj sreće i natjecanja. A izvan toga? Ne baš puno. Stvarnost je postala pukim epifenomenom bez kojega prostor igre ne može postojati, ali koji malo-pomalo gubi svaki oblik, bivstvo, duh ili povijest koje nije usisao prostor igre i preobrazio ih. Izvan prostora igre samo su bezimeni fragmenti stvarnosti.
18. Teorija igrača počinje s ukidanjem pretpostavki Špilje®, naime da negdje izvan nje postoji stvarniji svijet i da netko – neki svećenik ili profesor – zna gdje se on nalazi. Igrač dopijeva do početaka refleksivnog života, do teorije igrača, tako što izlazi iz Špilje® – i vraća se u nju. Ako će igrač pozvati prostor igre na odgovornost s obzirom na nešto drugo do njega samoga, mogla bi to i ne biti ona puka sjena sjene stvarnosti, tamna i bezoblična, ostatak po kutovima. Umjesto toga, mogla bi to biti prava igra, onakva kakva se igra u Špilji®. Ondje je igra barem sjena čistog oblika algoritma. Ondje je digitalna logika, kojoj prostor igre tek teži, barem konkretno ostvarena. Izazov je – ah, ali čak i izraziti to na taj način znači pasti natrag u igru – igrati se samog igranja, ali unutar igre. Igrač kao teoretičar mora izabrati između dviju strategija igranja protiv prostora igre. Jedna je da se igra 'za istać'. (Uzmi crvenu pilulu). Ali stvarnost nije ništa osim hrpe razbijenih slika. Druga

6 Guy Debord, *Society of the Spectacle and Other Films*, Rebel Press, London, 1992.

7 Richard Neville, *Play Power: Exploring the International Underground*, Random House, New York, 1970., str. 278.

je da se igra za igru (Uzmi plavu pilulu). Igraj se unutar igre, ali protiv prostora igre. Digitalna igra ističe sve ono što se prostor igre tek pretvara da jest: poštenu borbu, ravnopravni prostor igre, slobodno natjecanje.

19. Da bi igrač bio teoretičar, možda i ne treba naročito vješto igrati bilo koju konkretnu igru. Nagrade nemaju nikakve veze s time kako se misli igra. Niti bi to mogla biti sposobnost da se igru odbaci kao nestvarnu u ime neke navodno mnogo čvršće utemeljene izvanjskosti. Što? Kažeš da ovi svjetlucajući pikseli nisu stvarni? Onda to nije niti tvoj svijet. Ako ništa drugo, Špilja® se čini mjestom gdje se mogu pronaći oblici, ideje i apstrakcije iza puke pojavnosti stvari u izvanjskom svijetu. Nije pitanje je li prostor igre stvarniji ili ne od nekog drugog svijeta. Ali da čak i u svojoj nestvarnosti može imati stvarni učinak na druge svjetove – to jest. Igre nisu prikazi ovoga svijeta. One su više poput alegorija svijeta koji je preoblikovan u prostor igre. One utjelovljuju apstraktne principe po kojima se donose odluke o stvarnosti ovoga ili onoga svijeta.

8 Karl Marx, *Kritika Gotskog programa*, prev. Zvonko Tkalec, Kultura, Zagreb, 1948., str. 24.

20. Eto vodećega principa jedne buduće utopije, koja je sada već davna prošlost: "Svaki prema svojim sposobnostima, svakome prema njegovim potrebama."⁸ Što imamo u prostoru igre? Atopiju, besprostornu, besmisleni sferu u kojoj vlada sasvim drugačija maksima: "Svaki prema svojim sposobnostima – svakome rang i rezultat." Za potrebe tu više nema mjesta. Čak niti želja nije važna. Rezultat je ono što je bitno. Na prvi pogled se čini da je igrač kao teoretičar stekao vještinu koja ništa ne vrijedi u prostoru igre. Igrač kao teoretičar mogao bi krenuti od ravnodušnosti prema odličjima, prema svemu onome što prostor igre cijeni. Ne igra se da bi se pobijedilo (ili ne samo da bi se pobijedilo). Na igru se trati vrijeme kako bi se razumjela priroda prostora igre kao svijeta – kao pravoga svijeta. Na igru se trati vrijeme kako bi se otkrilo na koji način prostor igre ne ispunjava svoja vlastita pravila.

21. Nije čudo da su digitalne igre kulturna forma našega doba. I to je doba postalo tek nizom ne baš savršenih igara. Igre poput onih koje se igraju u Špilji® predstavljaju ga u čistom stanju, kao sferu gdje vlada neka vrsta pravde. Počeci kritičke teorije igara – teorije igrača – možda ne leže u tome da se igre prikaže odgovornima kao neuspjele prikaze svijeta, već upravo obrnuto. Vanjski je svijet prostor igre koji se javlja kao nesavršeni oblik igre. Igrač je arheolog Špilje®. Digitalne igre koje igrač ondje pronalazi su ruševine, ali ne neke izgubljene prošlosti, nego izgubljene budućnosti. Prostor igre podignut je na ruševinama budućnosti, koju objavljuje u teoriji, ali niječe u praksi.

22. Prostor igre treba teoretičare – ali također i novu praksu. Neku koja može izbrisati crtu koja dijeli igrača od dizajnera i iznova formulirati digitalno tako da sama ta razlika postane proizvoljnom. Odlika je igara da donose digitalne odluke po svim nijansama različitosti. Ili pobjeđuješ ili gubiš. Ili pogađaš ili promašuješ. Praksa igrača kao teoretičara mogla bi biti u tome da ono što je neodlučivo ponovno instalira u prostor igre, čije osnovno nasilje nema nikakve veze s blistavo obojenim eksplozijama ili sve većem broju ubijenih, nego s odlukama po digitalnom nalogu o tome kamo sve pripada i kako biva rangirano.

23. Od svih vrsta pripadnosti koje se natječu za sljedbeništvo – kao radnici protiv šefa, kao građani protiv neprijatelja, kao vjernici protiv nevjernika – sve se sad moraju natjecati s onom koja agon čini svojim prvim i jedinim načelom. Prostor igre želi da vjerujemo kako sada nismo ništa doli igrača, koji se ne bore protiv klasnih, vjerskih ili nacionalnih neprijatelja, nego samo protiv drugih igrača. Nova povijesna persona korača zemljom. Virno: "U osnovi suvremenog cinizma jest činjenica da muškarci i žene uče tako što doživljavaju pravila, a ne 'činjenice'... Naučiti pravila, međutim, također znači prepoznati njihovu neosnovanost i konvencionalnost. Više nismo stavljeni u jedinstvenu, unaprijed definiranu 'igru' u kojoj sudjelujemo s iskrenim uvjerenjem. Sada smo suočeni s nekoliko različitih 'igara', od kojih su sve lišene bilo kakve očitosti i ozbiljnosti, i svaka je samo mjesto trenutačnog samopotvrđivanja – potvrđivanja koje je tim brutalnije i arogantnije, tim ciničnije, čim više primjenjujemo – bez iluzija, ali s trenutnim prihvaćanjem – ista ona pravila čiju smo konvencionalnost i nepostojanost uočili."⁹

9 Paolo Virno, 'The Ambivalence of Disenchantment', u: *Radical Thought in Italy*, ur. Michael Hardt i Paolo Virno, University of Minnesota Press, Minneapolis, 1996., str. 17-18.

24. Imaš li ponekad osjećaj da igraš neku beskrajnu i beskorisnu igru, čiji cilj ne znaš i čijih se pravila ne možeš sjetiti? Imaš li ponekad strastvenu želju prestati, odustati, povući se, samo da bi otkrio kako ne postoji nikakav sudac, arbitar ili regulacijsko tijelo kojemu bi mogao obznanim svoju kapitulaciju? Spopadne li te ponekad nedefinirana strava zbog toga što nemaš nikakva izbora osim da igraš igru, iako u njoj ne možeš pobijediti pa čak ne možeš niti doznati rezultat, ili tko ga bilježi? Čini li ti se ponekad da čak ne znaš niti tko bi ti mogao biti stvarni protivnik? Poludiš li ponekad zbog očite činjenice da su kocke obrađene, karte namještene, stol podešen i sve – lažirano? Dobrodošao u prostor igre, gdje "svi bacamo kocku držeći palce."¹⁰ On je svugdje, ta atopijska arena, taj sport spekulacije. *Bez muke nema nauke. Tko ne riskira, ne profitira. Daj sve od sebe. Računa se samo pobjeda. Pobjednik odnosi sve.* Da ti nešto otkrijem: u prostoru igre, čak i ako znaš situaciju, smatraš se igračem, i barem u ovoj rundi *vladaš igrom*, svejedno ćeš primijetiti da je igra ovladala tobom. *Welcome to the thunderdome. Welcome to the terrordome – Dobro došao u Thunderdome. Dobro došao u Terrordome. Dobro došao u najveću od svih igara.*

10 Leonard Cohen, 'Everybody Knows', *I'm Your Man*, Sony, 1990.

Dobro došao u *doigravanje, prvu ligu, Masters kup, jedinu igru u gradu*. Dobro došao u atopiju digitalnoga, gdje na svakog šampiona postoji jedan gubitnik, gdje svaki igrač *zna rezultat*.

25. Ti si igrač htio ti to ili ne, pa zato možeš i napustiti ovaj svijet prostora igre i otići u Špilju®, jer ondje barem u nasilju stradavaju samo poligoni i svatko zna da su nagrade samo boje i brojevi. A opet, Špilja® je svijet koji ne možeš niti posjedovati niti kontrolirati. Čak i ova zamjenska utopija u tuđem je vlasništvu. Barem zasad. Prostor igre sada je svugdje i nigdje. Kako Microsoft kaže: *Kamo želiš ići danas?* U prostoru igre možeš ići kamo god želiš, ali ga nikad ne možeš napustiti. Izaberi jednu od samo dviju opcija: strateški prostor za vojne poslove ili robni prostor za zabavno ratovanje. Dakle, svakako budi igrač, ali igrač koji razmišlja – i djeluje – s ciljem ostvarenja pravih potencijala igre, u i protiv ovoga svijeta koji je preoblikovan kao prostor igre. Tada će možda igranje moći pronaći vlastitu formu u nekoj "ontologiji bez zakonâ."¹¹

¹¹ Manuel Delanda, *Intensive Science and Virtual Philosophy*, Continuum, London, 2002., str. 83.

GAM3R 7HE0RY

McKenzie Wark



01. Suppose there is a business in your neighborhood called The Cave™. It offers, for a small hourly fee, access to game consoles in a darkened room. Suppose it is part of a chain. The consoles form a local area network, and also link to other such networks elsewhere in the chain. Suppose you are a gamer in The Cave™. You test your skills against other gamers. You have played in The Cave™ since childhood. Your eyes see only the monitor before you. Your ears hear only through the headphones that encase them. Your hands clutch only the controllers with which you blast away at the digital figures who shoot back at you on the screen. Here gamers see the images and hear the sounds and say to each other: "Why, these images are just shadows! These sounds are just echoes! The real world is out there somewhere." The existence of another, more real world of which The Cave™ provides mere copies is assumed, but nobody thinks much of it. Yours is the wisdom of Playstation: *Live in your world, play in ours*.
02. Perhaps you are not just any gamer. You are the one who decides to investigate the assumption of another world. You turn away from the screen and unplug the headphones. You get up and stagger out of the darkened room, toward the light outside. You are so dazzled by the light that the people and things out there in the bright world seem less real than the images and sounds of The Cave™. You turn away from this blinding new world, which seems, strangely, unreal. You return to the screen and the headphones and the darkness of being a gamer in The Cave™.
03. Suppose someone, a parent maybe, a teacher or some other guardian, drags you back out into the light and makes you stay there. It would still be blinding. You could not look directly at things. Maybe the guardian prints out some pics of your family or maybe a map of the neighborhood, to acclimatize you, before you can look at things. Gradually you see the people around you, and what it is that they do. Then perhaps you remember the immense, immersive games of The Cave™, and what passes for wisdom amongst those still stuck there. And so you return to The Cave™, to talk or text to the other gamers about this world outside.
04. You communicate to fellow gamers in The Cave™ about the outside world of which The Cave™ is just a shadow. Or try to. Plato: "And if the cave-dwellers had established, down there in the cave, certain prizes and distinctions for those who were most keen-sighted in seeing the passing shadows, and who were best able to remember what came before, and after, and simultaneously with what, thus best able to predict future appearances in the shadow-world, will our released prisoner hanker after these prizes or envy this power or honor?"² You bet! The Cave™ is a world of pure agon, of competitive striving after distinction. But suppose you are that rare, stray, thoughtful gamer who decides to try this new game of getting beyond the game again? Suppose you emerge from The Cave™ and decides to take stock of the world beyond? You find that this other world is in some curious ways rather like The Cave™. The pics of family, the map of the 'hood – seem made of the same digital stuff as your favorites games inside The Cave™. If there is a difference, it may not be quite what it seems.
05. Here is what you observes about the world outside The Cave™: The whole of life appears as a vast accumulation of commodities and spectacles, of things wrapped in images and images sold as things. But how are these images and things organized, and what role do they call for anyone and everyone to adopt towards them? Images appeal as prizes, and call us to play the game in which they are all that is at stake. You observe that world after world, cave after cave, what prevails is the same digital, agonistic logic of one versus the other, ending in victory or defeat. Everything has value only when ranked against another; everyone has value only when ranked against another. Every situation is win-lose, unless it is win-win – a situation where players are free to collaborate only because they seek prizes in different games. The real world appears as a fun park divided into many and varied games. Work is a rat race. Politics is a horse race. The economy is a casino. Even the utopian justice to come in the afterlife is foreclosed: *He who dies with the most toys wins*. Games are no longer a past time, outside or alongside of life. They are now the very form of life, and death, and time, itself. These games are no joke. When the screen flashes the legend 'game over', you are either dead, or defeated, or at best out of quarters.
06. The game has colonized its rivals within the cultural realm, from the spectacle of cinema to the simulations of television. Narrative is no longer a question of an imaginary reconciliation of real problems. The story just recounts the steps by which someone beat someone else – a real victory for imaginary stakes. The only original screen genre of the early 21st century is not called 'reality TV' for nothing. Sure, reality TV doesn't look like reality, but then neither does reality. Both look like games. Both become a seamless space in which gamers test their abilities within finite scenarios. The situations may be artificial, the dialogue less than spontaneous, and the gamers may merely be doing what the producers tell them. All this is perfectly of a piece with a reality which is itself an artificial arena, where everyone is already a gamer, waiting for their turn.

2 Quoted in Martin Heidegger, *The Essence of Truth*, Continuum, London, 202, p31

gamer hands, photo: Jon Jordan
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07. The game has not just colonized reality, it is also the sole remaining ideal. Gamespace proclaims its legitimacy through victory over all rivals. The reigning ideology imagines the world as a *level playing field*, upon which all men are equal before God, the great game designer. History, politics, culture – gamespace dynamites everything which is not in the game, like an out-dated Vegas casino. Everything is evacuated from an empty space and time which now appears natural, neutral and without qualities – a gamespace. The lines are clearly marked. Every action is just a means to an end. All that counts is the score. As for who owns the teams and who runs the league, best not to ask. As for who is excluded from the big leagues and high scores, best not to ask. As for who keeps the score and who makes the rules, best not to ask. As for what ruling body does the handicapping and on what basis, best not to ask. All is for the best in the best – and only – possible world. There is – to give it a name – a military entertainment complex, and it *rules*. Its triumphs affirm the rule of the game and the rules of the game.
08. Everything the military entertainment complex touches with its gold plated output jacks turns to digits. Everything is digital and yet the digital is as nothing. No human can touch it, smell it, taste it. It just beeps and blinks and reports itself in glowing alphanumeric, spouting stock quotes on your cellphone. Sure, there may be vivid 3D graphics. There may be pie charts and bar graphs. There may be swirls and whorls of brightly colored polygons blazing from screen to screen. But these are just decoration. The jitter of your thumb on the button or the flicker of your wrist on the mouse connect directly to an invisible, intangible gamespace of pure contest, pure *agon*. It doesn't matter if your cave comes equipped with a Playstation or Bloomberg terminal. It doesn't matter whether you think you are playing the bond market or *Grand Theft Auto*. It is all just an algorithm with enough unknowns to make a game of it.
09. Once games required an actual place to play them, whether on the chess board or the football field. Even wars had battlefields. Now global positioning satellites grid the whole earth and put all of space and time in play. Warfare, they say, now looks like video games. Well don't kid yourself. War is a video game – for the military entertainment complex. To them it doesn't matter what happens 'on the ground'. The ground – the old-fashioned battlefield itself – is just a necessary externality to the game. Žižek: "It is thus not the fantasy of a purely aseptic war run as a video game behind computer screens that protects us from the reality of the face to face killing of another person; on the contrary it is this fantasy of face to face encounter with an enemy killed bloodily that we construct in order to escape the Real of the depersonalized war turned into an anonymous technological operation."³
10. The old class antagonisms have not gone away, but are hidden beneath levels of rank, where each measures their worth against others in the size and price of their house, the size and price of their vehicle and where, perversely, working longer and longer hours is a sign of winning the game. Work becomes play. Work demands not just one's mind and body but also one's soul. You have to be a *team player*. Your work has to be creative, inventive, playful – ludic, but not ludicrous. Work becomes a gamespace, but no games are freely chosen any more. Not least for children, who if they are to be the successful offspring of successful parents, find themselves drafted into endless evening shifts of team sport. The purpose of which is to build character, of course. Which character? The character of the *good sport*. Character for what? For the workplace, with its team camaraderie and peer enforced discipline. For others, work is still just dull, repetitive work, but the dream is to escape into the commerce of play – to make it into the major leagues, or compete for record deals as a *diva* or a *playa* in the *rap game*. And for still others, there is only the game of survival. Biggie: "If I wasn't in the rap game/ I'd probably have a key knee-deep in the crack game / Because the streets is a short stop/ Either you're slingin' crack rock or you got a wicked jump shot."⁴ Play becomes everything to which it was once opposed. It is work, it is serious, it is morality, it is necessity.
11. The old identities wimp out – or explode with a bang. Nobody has the time. The gamer is not interested in playing the citizen. The courtroom is fine as a spectator sport, but being a citizen just involves you in endless attempts to get out of jury duty. Got a problem? Tell it to *Judge Judy*. The gamer elects to choose sides only for the purpose of the game. This week it might be as the Germans vs. the Americans. Next week it might be as a gangster against the law. If the gamer chooses to be a soldier and play with real weapons, it is as an *Army of One*, testing and refining personal skill points. The shrill and constant patriotic noise you hear through the speakers masks the slow erosion of any coherent fellow feeling within the remnants of a national space. This gamespace escapes all borders. All that is left of the nation is an everywhere that is nowhere, an atopia of noisy, righteous victories and quiet, sinister failures. Manifest destiny – the right to rule through virtue – gives way to its latent destiny – the virtue of right through rule.
12. The gamer is not really interested in faith, although a heightened rhetoric of faith may fill the void carved out in the soul by the insinuations of gamespace. The gamer's God is a game designer. He implants in everything a hidden algorithm. Faith is a matter of the ability to intuit the parameters of this intelligent design and score accordingly. All that is righteous wins; all that wins is righteous. To be a *loser* or a *lamer* is the mark of damnation. When you are a gamer, you

3 Slavoj Žižek, *The Fragile Absolute*, Verso, London, 200, p77

4 Notorious B.I.G., 'Things Done Changed', from *Ready To Die (Remastered)*, Bad Boy Records, 204.

are left with nothing to believe in but your own God-given abilities. Gamers confront each other in games of skill which reveal who has been chosen by the game as the one who has most fully internalized its algorithm. For those who despair of their abilities, there are games of chance, where grace reveals itself in the roll of the dice. Caillois: "Chance is courted because hard work and personal qualifications are powerless to bring such success about."⁵ The gambler may know what the gamer's faith refuses to countenance.

5 Roger Caillois, *Man, Games and Play*, University of Illinois Press, Urbana, 201, p114

13. To be a gamer is to live by nothing but *level*, which has meaning only in relation to the levels ranked above or below. Identity loses its qualitative dimension. Gamespace leaves its mark on the gamer in the reduction of self to score. Questions of ethnicity, sexuality, gender or race, nation or tribe, even species become purely arbitrary. Play as whoever or whatever you like. Choose your skin. Gamers don't care. It's all an agon of competing abilities, and abilities all have their measure. It all ends in a summary decision: *That's Hot!* One hopes, or if not, *You're Fired!* Got questions about qualities of Being? *Whatever.*

14. So this is the world as it appears to the gamer: a matrix of endlessly varying games, all reducible to the same principles, all producing the same kind of subject who belongs to this gamespace in the same way – as a gamer to a game. What would it mean to lift one's eye from the target, to pause on the trigger, to unclench one's ever-clicking finger? Is it even possible to think outside The Cave™? Does anyone still have that ability? Perhaps with the triumph of gamespace, what the gamer as theorist needs is to reconstruct the deleted files on those who opposed gamespace with their revolutionary playdates. Guy Debord, for example, who declared: "I have scarcely begun to make you understand that I don't intend to play the game."⁶ Now there was a player unconcerned with an *exit strategy*.

6 Guy Debord, *Society of the Spectacle and Other Films*, Rebel Press, London, 1992

15. 'Play' was once a great slogan of liberation. Neville: "The new beautiful freaks will teach us all how to play again (and they'll suffer society's penalty)."⁷ Play was once the battering ram to break down the Chinese walls of alienated work, of divided labor. Only look at what has become of play. Play is no longer a counter to work. Play becomes work; work becomes play. Play outside of work found itself captured by the rise of the digital game, which responds to the boredom of the player with endless games of repetition, level after level of difference as more of the same. Play no longer functions as a fulcrum for a critical theory. The utopian dream of liberating play from the game, of a pure play beyond the game, merely opened the way for the extension of gamespace into every aspect of everyday life.

7 Richard Neville, *Play Power: Exploring the International Underground*, Random House, New York, 1970, p278

16. Even critical theory, which once took its distance from damaged life, becomes another game. Apply to top ranked schools. Find a good coach. Pick a rising subfield. Prove your abilities. Get yourself published. Get some grants. Get a job. Get another job offer to establish your level and bargain with your current employer. Keep your nose clean and get tenure. You won! Now you are free! Now you can do what you wanted, secretly, all those years ago. Only now you can't remember. You became a win-win Situationist. Your critical theory became hypocritical theory. It is against everything in the whole wide world except the gamespace that made it possible. But gamespace is now the very form of the world, and this world eluded your thought even as it brought home the glittering prizes. It's gamespace that won. The hypocritical theorist, while dreaming, meets the ghost of Guy Debord, and proudly cites a list of achievements: Ivy League job, book deals, promotion, tenure, recognition within the highest ranks of the disciplinary guild. The ghost of Debord sighs: "So little ambition in one so young."

17. What then has the gamer seen in that bright world, that gamespace, beyond The Cave™? You see people hunched over screens, their hands compulsively jerking controllers. Each sits alone, and talks or texts to unseen others, dazzled by images that seem to come from nowhere, awash in pulsing and beeping sounds. The enlightened gamer sees how the world beyond the games of The Cave™ seem like an array of more or less similar caves, all digital, each an agon with its own rules, some arbitrary blend of chance and competition. And beyond that? Not much. The real has become a mere epiphenomenon without which gamespace cannot exist, but which is losing, bit by bit, any form or substance or spirit or history that is not sucked into and transformed by gamespace. Beyond gamespace are only the nameless fragments of the real.

18. Gamer theory starts with the suspension of the assumptions of The Cave™, that there is a more real world beyond it, somewhere, and that someone – some priest or professor – knows where it is. The gamer arrives at the beginnings of a reflective life, a gamer theory, by stepping out of The Cave™ – and returning back to it. If the gamer is to hold gamespace to account in terms of something other than itself, it might not be that mere shadow of a shadow of the real, murky, formless, a residue in the corners. It might instead be the game proper, as it is played in The Cave.™ There at least the game shadows the pure form of the algorithm. There at least the digital logic to which gamespace merely aspires is actually realized. The challenge is – ah, but even to phrase it thus is to fall back into the game – to play at play itself, but from within the game. The gamer as theorist has to choose between two strategies for playing against gamespace. One is to play for the real. (Take the red pill). But the real is nothing but a heap of broken images. The

other is to play for the game (Take the blue pill). Play within the game, but against gamespace. The digital game plays up everything that gamespace merely pretends to be: a fair fight, a level playing field, free competition.

19. For a gamer to be a theorist might not require the ability to play any particular game especially well. The prizes have nothing to do with thinking the game. Nor might it be the ability to dismiss the game as unreal in the name of some supposedly more solidly grounded outside. What? These luminous pixels are not real, you say? Then neither is *your* world. If anything, The Cave™ seems to be where the forms, the ideas, the abstractions behind the mere appearance of things in the outside world can be found. Whether gamespace is more real or not than some other world is not the question. That even in its unreality it may have real effects on other worlds – is. Games are not representations of this world. They are more like allegories of a world made over as gamespace. They incarnate the abstract principles upon which decisions about the realness of this or that world are decided.
20. Here is the guiding principle of a future utopia, now long past: “To each according to his needs; from each according to his abilities.”⁸ In gamespace, what do we have? An atopia, a placeless, senseless realm, where quite a different maxim rules: “From each according to their abilities – to each a rank and score.” Needs no longer enter into it. Not even desire matters. The score is the thing. The gamer as theorist at first sight seems to have acquired an ability that counts for nothing in gamespace. The gamer as theorist might begin with an indifference to distinction, to all that the gamespace prizes. One plays not to win (or not just to win). One trifles with the game to understand the nature of gamespace as a world – as the world. One trifles with the game to discover in what way gamespace falls short of its self-proclaimed rules.
21. No wonder digital games are the cultural form of the times. The times have themselves become just a series of less perfect games. Games like those played in the Cave™ present them in a pure state, as a realm where justice – of a sort – reigns. The beginnings of a critical theory of games – a gamer theory – might lie not in holding games accountable as failed representations of the world, but quite the reverse. The world outside is a gamespace that appears as an imperfect form of the game. The gamer is an archeologist of The Cave™. The digital games the gamer finds there are the ruins, not of a lost past, but of a lost future. Gamespace is built on the ruins of a future it proclaims in theory yet disavows in practice.
22. Gamespace needs theorists – but also a new kind of practice. One that can break down the line that divides gamer from designer, to redeploy the digital so that it makes this very distinction arbitrary. It is a characteristic of games to render digital decisions on all shades of difference. One either wins or loses. One either hits or misses. The practice of the gamer as theorist might be to reinstall what is undecidable back into the gamespace whose primary violence has nothing to do with brightly colored explosions or mounting death counts, but with the decision by digital fiat on where everything belongs and how it is ranked.
23. Of all the kinds of belonging that contend for allegiance – as workers against the boss, as citizens against the enemy, as believers against the infidel – all now have to compete with one which makes agon its first and only principle. Gamespace wants us all to believe we are nothing but gamers now, competing not against enemies of class or faith or nation, but only against other gamers. A new historical persona stalks the earth. Virno: “At the base of contemporary cynicism is the fact that men and women learn by experiencing rules rather than ‘facts’... Learning the rules, however, also means recognizing their unfoundedness and conventionality. We are no longer inserted into a single, predefined ‘game’ in which we participate with true conviction. We now face several different ‘games’, each devoid of all obviousness and seriousness, only the site of an immediate self-affirmation – an affirmation that is much more brutal and arrogant, much more cynical, the more we employ, with no illusions but with perfect momentary adherence, those very rules whose conventionality and mutability we have perceived.”⁹
24. Ever get the feeling you are playing some vast and useless game to which you don’t know the goal, and can’t remember the rules? Ever get the fierce desire to quit, to resign, to forfeit, only to discover there’s no umpire, no referee, no regulatory body to whom to announce your capitulation? Ever get the vague dread that while you have no choice but to play the game, you can’t win it, can’t even know the score, or who keeps it? Ever suspect that you don’t even who your real opponent might be? Ever get mad over the obvious fact that the dice are loaded, the deck stacked, the table rigged, and the fix – in? Welcome to gamespace, where “we all roll with our fingers crossed.”¹⁰ It’s everywhere, this atopian arena, this speculation sport. *No pain no gain. No guts no glory. Give it your best shot. There’s no second place. Winner take all.* Here’s a heads up: In gamespace, even if you know the deal, consider yourself a player, and at least for this round have *got game*, you will notice, all the same, that the game has got you. *Welcome to the thunderdome. Welcome to the terrordome. Welcome to the greatest game of all. Welcome*

8 Karl Marx, ‘Critique of the Gotha Programme’, *The First International and After: Political Writings Vol. 3*, Penguin, Harmondsworth, 1974, p347

9 Paolo Virno, ‘The Ambivalence of Disenchantment’, in Michael Hardt and Paolo Virno (eds), *Radical Thought in Italy*, University of Minnesota Press, Minneapolis, 1996, pp17-18

10 Leonard Cohen, ‘Everybody Knows’, *I’m Your Man*, Sony, 1990

to the playoffs, the big league, the masters, the only game in town. Welcome to the atopia of the digital, where for every champ there's a loser, where every gamer *knows the score*.

25. You are a gamer whether you like it or not, and so you might as well leave this gamespace world for The Cave™, where at least the violence hurts only polygons, and everyone knows the prizes are mere colors and numbers. And yet The Cave™ is a world you can neither own nor control. Even this substitute utopia is in some else's possession. At least for now. Now gamespace is everywhere and nowhere. As Microsoft says: *Where do you want to go today?* You can go anywhere you want in gamespace but never leave it. Select one of only two options: a strategy space for military business or a commodity space for entertainment warfare. So by all means be a gamer, but be a gamer who thinks – and acts – with a view to realizing the real potentials of the game, in and against this world made over as a gamespace. Then perhaps play can find its own form in “an ontology without laws.”¹¹

¹¹ Manuel Delanda, *Intensive Science and Virtual Philosophy*, Continuum, London, 202, p83



Virtuoznost po Glennu Gouldu

Ksenija Stevanović

Proglasiti **Glenna Goulda** virtuozom znači postaviti problem virtuozičnosti u muzičkom izvođenju (ali i izvođenju uopšte) u sam fokus razmatranja. Ovaj osobeni kanadski pijanista je tokom druge polovine XX veka uveo pijanizam u eru analogne reprodukcije, tehnoloških dostignuća snimanja zvuka i razolikih medijskih pojavnosti muzičkog izvođenja.

Zbog toga je Gouldova pozicija izuzetno kompleksna: s jedne strane se nalazi njegova kulturna recepcija, a sa druge njegov životni učinak – oni su u toj meri povezani da je ponekad nemoguće razlikovati gde se završava “Glenn Gould, pijanista”, a počinje “fiktionalni glenn gould”, svemoguća muzički “alhemija”.¹

Ukoliko se vratimo nazad na pitanje virtuozičnosti – većina Gouldovih poštovalaca će se složiti da je on bio upravo “taj” virtuoz, jedan od retkih velikih pijanista, obdaren, zaposjednut, čak u toj meri zaronjen u autistični svet muzičkog značenja da je postao vrsta “muzičkog idiota”² – životno vezanog jedino za mrežu muzičke komunikacije.

No, ovakav stav nam ne daje odgovor na pitanje kakav je bio virtuozičnost Glenna Goulda, jer prvo moramo postaviti problem u sam centar – razmatrajući šta je to virtuozičnost uopšte?

Virtuoznost

U studiji *Gramatika mnoštva* **Paolo Virno** postavlja virtuoznost kao aktivnost koja je sama sebi cilj i koja zahteva prisustvo drugih. Dakle, ovo javno delovanje bez ostavljanja “trajnog produkta” jeste metafora, ali i realni dublet političke aktivnosti kao takve. No, posebno je interesantan pasus u kome Virno apostrofira Glenna Goulda kao “virtuozu u negaciji”.

Citirajmo taj odlomak u celini: “Ovaj veliki pijanist je, paradoksalno, mrzio glavne značajke aktivnosti umjetnika-izvođača - drugim riječima, prezirao je izvedbu u javnosti. Cijeli se život borio protiv ‘političnosti’ koja je neodvojiva od njegove vlastite djelatnosti. Gould je u jednom trenutku izjavio kako želi ‘napustiti aktivni život’, odnosno izlaganje pogledu drugih (pažite: ‘aktivni život’ je tradicionalan naziv za politiku). Kako bi vlastitu virtuoznost učinio nepolitičkom, pokušao je što više približiti djelatnost umjetnika-izvođača radu u strogoj smislu te riječi, nečemu što iza sebe ostavlja izvanjske proizvode. To je značilo zatvoriti se u glazbeni studio, potajice snimati ploče (izvanredne, između ostalog), kako bi se stvorilo ‘djelo’. Da bi izbjegao javno-političku dimenziju urođenu virtuoznosti, morao je hiniti kako su njegove maestralne izvedbe proizvele neki dovršeni predmet (neovisan o samoj izvedbi). Tamo gdje je djelo, autonoman proizvod, ondje je rad, a ne više virtuoznost, pa stoga niti politika.”³

Iz ovog odlomka Gould se postavlja, na vrlo interesantan način, kao figura “negacije političkog”, odnosno kao anti-virtuoz. Ipak, treba obratiti pažnju na to da se virtuoznost ne može u potpunosti svesti na političku akciju, odnosno da specifična umetnička praksa nije nužno politički osvešćena, ma koliko strukturna podsećala na političku djelatnost *par excellence*. Gouldovo odbijanje da se prepusti koncertnoj situaciji kao jedinom mestu ostvarivanja izvođačke prakse, dovelo je, naprotiv, do još značajnije političke djelatnosti – do inovativne akcije koja je od umetnika zahtevala da se “pozicionira” u odnosu na pravila komodifikacije sopstvene umetnosti. Jer, i koncert jeste vrsta komodifikacije, odnosno i rad bez konkretnog “proizvoda” može biti porobljavajuća aktivnost, a ne samo “oslobađajući” momenat afektivnog, nekvantifikovanog delovanja. To predstavlja, i po Virnu, tu dvostrukostranu virtuozičnost – koji je i politička gesta, i puki “servilni” učinak. No, jednu stvar treba pojasniti, u vezi sa ovim biopolitičkim i postfordističkim čitanjem virtuozičnosti: on je ovde uzet kao paradigma za drugu vrstu “izvođačke” prakse, koja je za Virna, od primarne važnosti za biopolitički obrt – a to je virtuozičnost svakodnevne komunikacije, sposobnost korišćenja jezičkih struktura kao političke akcije bez premca. Virno kaže: “Za sada, dovoljno je reći kako suvremena proizvodnja postaje ‘virtuozna’ (i time politička) upravo po tome što u sebe uključuje jezično iskustvo kao takvo. Ako je tome tako, matricu postfordizma treba tražiti u industrijskim sektorima u kojima postoji ‘proizvodnja komunikacije sredstvima komunikacije’. Dakle, u kulturnoj industriji.”⁴

Ukoliko se vratimo Gouldu, primetićemo da je njegova pozicija utoliko radikalnija, koliko je njegovo povlačenje sa scene bilo više eksplicitno. Naime, ono što je preostalo od Goulda posle njegovog odbijanja da bude pijanista, jeste radikalizacija njegove pozicije virtuozu – ali virtuozu drugog tipa – virtuozu sopstvenog životnog prostora. Upravo ta “virtuoznost egzistencije” koja je za Virna nedvosmisleno lingvistička, za **Agambena** eshatološko-pravna, a za **Foucaulta** upravo normativna, jeste nešto čemu Gould doprinosi svojim proširenjem virtuozičnosti na prostor akustičnog ili bilo kog drugog umetničkog i para-lingvističkog iskustva. Upravo je to iskustvo, ta Gouldova akustičko-egzistencijalna virtuoznost, figura koje otvara politički potencijal izvođačkog/umetničkog angažmana analogno-digitalnog doba. Jer, stvaranje koje je samo sebi cilj, koje ga, ukoliko ima “završni produkt”, uspostavlja kao “nestabilni” proizvod podložan promeni, transformaciji, u krajnjoj liniji slobodnoj interpretaciji, koja nije ništa drugo nego vrsta estetičkog i faktičkog kontrabanta, onda je takvo stvaranje onaj transformativni učinak koji vodi pitanjima “krvi i mesa”, pitanjima našeg disciplinovanja i funkcionisanja u okviru kompleksne kapilarne mreže biomoći.

¹ Ovde aludiram na naslov dokumentarnog filma o Gouldu koji je **Bruno Monsegeon** napravio 1995. godine.

² *Muzički idiot: Glen Gould i kontrapunkt egzistencije*, naslov je studije iz pera dvojice francuskih filozofa **Andrea Hirta** i **Philippea Chouleta**. Ipak, Gould kao *muzički idiot* jeste simplifikovan i istovremeno idolatrijski pogled na “velikog majstora”. Vidi: A.Hirt & P. Choulet: *L’idiot musical - Glenn Gould, contrepoint et existence*, Kimé, Paris, 2006.

³ Paolo Virno, *Gramatika mnoštva* (prev. Jasna Jakšić), Naklada Jesenski&Turk, Zagreb, 2004, str.47-48.

⁴ Ibid., str.53.

5 Imre Kertész, *Engleska zastava* (prevod Xenia Detoni), Fraktura, Zagreb, 2006, 5-55.str.

Drugim rečima, ovde se pojavljuje problem koji sjajno lokalizuje **Imre Kertész** u svojoj pripovetki *Engleska zastava*⁵. Šta je to stvaralaštvo, produkcija i kakva je njegova veza sa životom, sa sećanjem? Koje su figure "produkcije" u vremenu katastrofe, produkcije iz vremena suspenzije, nasilja i izvanrednosti?

6 Ibid., str.28.

Tako čitamo: "Moramo se truditi iznjedrati takve formulacije koje će u sebi sveobuhvatno nositi iskustvo svekolikog života (odnosno, katastrofe), moramo naći definicije koje će pomoći u smrti, a ipak će preživjelima nešto namrijeti"⁶.

Ono što Kertész zagovara jeste da je funkcija života (a ne umetnosti) da u doba katastrofe (iako je to gotovo svako moderno doba) samog sebe postavi kao "radikalnu definiciju". Po Kertészu, ovo radikalno definisanje najčešće nećemo naći u umetničkom delu jer je sama formulacija, sam čin, gest, samo delo – jedino delo koje naše doba (posle i za vreme katastrofe) može da proizvede. U tom smislu i čuvena rečenica **Melvillovog** junaka Bartlebija "I prefer not to" jeste primer te radikalne definicije koja pretpostavlja delo jer je delo samo, a istovremeno je i njegov *desoeuvrement*.

Kod Kertésza tu radikalnu definiciju izgovara "realni čovek", mađarski pisac **Ernő Szép**, koji sebe određuje ovako: "Nekoć *sam bio* Ernő Szép", kada ga u doba komunističke potajne torture i kontrole prijatelji pitaju da se predstavi. Za Kertésza u momentu auto-definicije nalazi se danas celishodnost umetnosti, ukoliko je tako nešto uopšte moguće za umetnost.

7 Ibid., str.37.

No, postoji jedna druga niša u kojoj je odnos između umetnosti (i to one velike, statusne) i života, prislan i nerazdvojljiv. A to su momenti u kojima se dešava "udar groma", momenat zastanka, epifanijski trenutci kada umetnost omogućava rađanje "radikalnog definisanja". Kertész zapisuje: "...nikada više, čak ni u najvećoj katastrofi, a ni u najdubljoj svjesti o katastrofi, nisam mogao živeti kao da nikada nisam vidio, niti čuo **Wagnerovu** operu *Walküre*....kao da svijet te opere ne postoji i dalje, čak i unatoč svijetu katastrofe"⁷. Ono što se pomalja iz "mraka sale" jeste uvid da je rad na radikalnoj definiciji singularnog postojanja jedini način da se premoste podvojenosti ova dva sveta – umetnosti/fikcije i katastrofe/realnosti.

8 Ibid., str.53.

Tek onaj drugi epifanijski momenat – trenutak "engleske zastave", prolaska engleskog džipa kroz pobunjenu, na trenutak "oslobođenu", Budimpeštu, osigurava prelazak – transformaciju umetnosti u život, postizanja trenutka "radikalnog suočenja" za Kertésza. A to radikalno suočenje jeste "da u ovom ovdašnjem svijetu može jedino moguće djelo biti *odricanje samoga sebe kao djelo*"⁸.

9 Idem.

Dakle, iskustvo umetnosti i iskustvo života nisu sravnjivi, nisu podudarni – ono što treba da nas zanima jeste kako se između nas i produkcije pojavljuje formula "došao sam da bih svedočio o istini"⁹; kako se, drugim rečima, produkcija života odvija kao sopstveno delo bez dela, koje su njegove figure i oblici njegovog samoispitivanja?

Glenn Gould – virtuozi

Taj epifanijski momenat – *trenutak radikalnog definisanja* – na Gouldovom je primeru upravo trenutak odustanka od koncertne sale. U tom trenutku, Gould je sebe definisao kao Glenna Goulda, on je u tom trenutku svoj život stavio u stanje *odricanja sebe kao dela*. U tom trenutku Glenn Gould počinje da intervjuiše glenna goulda i to čini do kraja svog života. Stoga, njegova izvođenja jesu virtuoza – ne zbog umeća interpretacije, već zbog toga što su ona poligoni za ponovno postavljanje *radikalne definicije* sebe samog, za uspostavljanje sebe kao *figure*. Upravo u ovoj normativnoj situaciji, Gould nas uči da je virtuoza više nego puki rad bez proizvoda, da je virtuoza u stvari pitanje borbe sa sopstvenim svedočanstvima i svedocima. Virtuoza kao mesto *radikalne definicije* jeste trenutak kada se normativno iskustvo našeg života pomalja kao iskustvo političkog delovanja "koje je već sada ovde" i koje nam nazad nudi naš život kao izvoriste političke moći i diskurzivne kreativnosti.

Virtuosity according to Glenn Gould

Ksenija Stevanović

translated from Serbian by Irena Ajdinović



Proclaiming **Glenn Gould** a virtuoso means focusing on the issue of virtuosity in musical performance (and performance in general). This extraordinary Canadian pianist introduced the era of analogous reproduction, technological achievement in the field of sound recording and diverse media appearances of musical performance into pianism during the second half of the 20th century.

This is why Gould's position seems to be rather a complex one: we are dealing on one hand with the cult that arose around his work, on the other hand with what he had actually done – the two being so interrelated that it is oftentimes impossible to distinguish “Glenn Gould, the pianist” from “the fictional glenn gould”, “the almighty musical alchemist”¹.

If we look back at the question of virtuosity, most of Gould's admirers will agree that he was THE virtuoso, one of the rare great talents, gifted, possessed, immersed so deeply into the autistic world of musical meaning that he became a sort of “musical idiot”² – confined exclusively to the network of musical communication.

This attitude, however, does not answer the question of the nature of Glenn Gould's virtuosity, since we first have to define the very notion of it.

Virtuosity

In his study *A Grammar of Multitude*, **Paolo Virno** defines virtuosity as the activity that is also its own end and that requires the presence of others. This public act without a “permanent product” is thus a metaphor, but also a realistic doublet of political activity as such. Particularly interesting is the passage in which Virno exemplifies Glenn Gould as a “negating virtuoso”.

We quote here the entire passage:

“This great pianist paradoxically, hated the distinctive characteristics of his activity as a performing artist; to put it another way, he detested public exhibition. Throughout his life he fought against the ‘political dimension’ intrinsic to his profession. At a certain point Gould declared that he wanted to abandon the ‘active life’, that is, the act of being exposed to the eyes of others (note: ‘active life’ is the traditional name for politics). In order to make his own virtuosity non-political, he sought to bring his activity as a performing artist as close as possible to the idea of labour, in the strictest sense, which leaves behind extrinsic products. This meant closing himself inside a recording studio, passing off the production of records (excellent ones, by the way) as an ‘end product’. In order to avoid the public-political dimension ingrained in virtuosity, he had to pretend that his masterly performances produced a defined object (independent of the performance itself). Where there is an end product, an autonomous product, there is labour, no longer virtuosity, nor, for that reason, politics.”³

According to this passage, interestingly, Gould was a figure “negating the politics”, or, an anti-virtuoso. However, we have to keep in mind that virtuosity cannot be reduced to a mere political act, and that a specific musical practice does not necessarily have to be politically aware, even though it structurally resembles political activity *par excellence*. Gould's refusal to get overwhelmed by a concert, being the only place of the embodiment of performance, led to the opposite: to an even more significant political action – an innovation, which demands that the artist takes his stand against the rules of commodification of his art. For a concert itself is a sort of commodification, work without a tangible “product”, not only a “revealing” moment of affective non-quantified acting but potentially enslaving as well. This is where, according to Virno, lies the bipolarity of virtuosity – it is a political gesture as well as a mere act of servility. Still, one thing remains to be clarified about this biopolitical and post-Ford interpretation of virtuosity: here it is taken as a paradigm of another kind of performance, which for Virno is crucially important for a biopolitical twist – the virtuosity of everyday communication, the possibility of using language structures as superior means of political action. Virno claims: “It is enough to say, for now, that contemporary production becomes ‘virtuosity’ (and thus political) precisely because it includes within itself linguistic experience as such. If this is so, the matrix of post-Fordism can be found in the industrial sectors in which there is ‘production of communication by means of communication’; hence, in the culture industry.”⁴

If we return to Gould, we will notice that his position becomes more and more radical with his explicit withdrawal from the scene. What was left of Gould after he had refused to be a pianist is a radicalization of his position as a virtuoso, but that of another kind, a virtuoso of his own life space. This “virtuosity of existence” that Virno perceived as undoubtedly linguistic, **Agamben** as eschatological and legal, and **Foucault** as normative, is something that Gould adds to with his expansion of virtuosity to the fields of acoustic or any other artistic and paralinguistic experience. This very experience, the acoustic-existential virtuosity of Gould, is the figure that triggers the political potential of engagement through performance in the analog-digital age. If there is a “final product” of creation that serves its own purpose, it is being established as an “unstable” outcome liable to changes, transformation or to that what we so conveniently call interpretation. This is no less than

1 This is my allusion to the title of **Bruno Monsegeion's** documentary on Gould from 1995.

2 *Musical Idiot: Glenn Gould and the Existence Counterpoint* is a study written by two French philosophers, **Andre Hirt** and **Philippe Choulet**. However, Gould as a musical idiot is a simplified and not bereft of idolatry view on the “grand master”. See: A. Hirt & P. Choulet: *L'idiot musical – Glenn Gould, contrepoint et existence*, Kimé, Paris, 2006.

3 Paolo Virno, *Grammatica della moltitudine*, Rubettino, 2004. The English translation published in *Semiotext(e)*, MIT Press, Cambridge, Mass., 2004, (trans. Isabella Bertolletti, James Cascaito, Andrea Casson) is used here.

4 Ibid., p. 53.

a sort of aesthetic and factual contraband, and this kind of creation equals the transforming effect that leads to issues of “flesh and blood”, issues of our discipline and functioning within the complex network of biopower.

Imre Kertész

To put it differently, here we are dealing with a problem that has been outstandingly localized by Imre Kertész in his novel *The English Flag*.⁵ What is creation, production and where lies its connection with life and memory? Which are the “production” figures in the times of suspension, violence and extraordinariness?

5 Imre Kertész, *Engleska zastava* (transl. Xenia Detoni), Fraktura, Zagreb, 2006, p. 5-55. English translation by Irena Ajdinović.

We quote: “*We have to do our best to find out such formulations that will be universally pregnant with experience of all the diversity of the living (or catastrophe), we must find the definitions that will help in death, and yet leave something to the survivors*”.⁶

6 Ibid., p. 28.

Kertész pleads for the function of life (not art) being “a radical definition” of itself in times of catastrophe (all modern times). According to him, this radical definition is oftentimes not to be found within the work of art, for the very formulation, act, gesture, work itself, are the only possible products of our age (after and during the catastrophe). It is in this sense that the famous line of **Melville’s** hero Bartleby “I prefer not to” is an example of such a radical definition – being an act together with its *desoeuvrement*.

In Kertész’s work this definition comes from the mouth of a “real man”, a Hungarian author called **Ernő Szép**, who defines himself with “I used to be Ernő Szép” when asked to introduce himself by his friends in times of communist torture and control. Kertész believes that the moment of self-definition hides the artistic purpose, if such a thing is possible in contemporary art.

However, at another level life and art (the great one, the status one) are inseparable and closely interwoven. These are the moments of the “thunderbolt”, of a stop, of epiphany, when art enables the making of “radical definition”. Kertész says: “...never again, not even in the hugest of disasters, in the deepest awareness of catastrophe, could I live as if I’d never seen or heard **Wagner’s** opera *Walküre*...as if the world of this opera did not continue to exist, despite the catastrophe world”.⁷ From the darkness of the concert hall arises the insight that the only possible way to bridge the differences between the two worlds – art/fiction and catastrophe/reality is to work on a radical definition of singular existence.

7 Ibid., p. 37.

It is the other moment of epiphany – the moment of the “English flag”, the passage of an English terrain vehicle through a rebellious and temporarily “free” Budapest that brings about the transformation of art into life, the moment of “radical encounter” for Kertész. And the radical encounter means “that the only possible act in this world is *self-denial as an act*”.⁸

8 Ibid., p. 53.

Experience of art and of life are therefore not of the same kind, not to be levelled down. We ought to focus our attention to the way the formula “I came to witness the truth”⁹ finds its place between us and production, or in other words, how the production of life functions as an actless act, and what are its figures and forms of its self-analysis.

9 Idem.

Glenn Gould –virtuoso

With Gould, the point of epiphany, or the moment of *radical definition*, was the moment of his giving up of the concert hall. This was when he defined himself as Glenn Gould, this was when he put his life in the state of *self-denial through act*. This was when Glenn Gould started interviewing glenn gould, which continued throughout his life. This is why his performance was virtuosic – not because of his interpretation skill, but because it became the field of re-establishment of the *radical definition* of himself, the establishment of the self as a *figure*. This is the normative situation through which Gould teaches us that virtuosity means much more than merely productless acting, that it is a matter of struggle with our internal witnesses and testimonies. Virtuosity as the moment of *radical definition* is the moment of our normative life experience becoming the experience of a political act “that is already here”, offering us in return our own life as a source of political power and creativity-in-discourse.

Powered by Emotion -
The 'Spångberg-Variations' on technology
by Petra Sabisch

Mini-chronology of variations

In 1725, Anna Magdalena Bach copied an aria without title in Book II of her "*Clavierbüchlein for Anna Magdalena Bach*".

In 1741, Johann Sebastian Bach published a composition, entitled as

*Clavierübung consisting of an Aria with Diverse
Variations for the Harpsichord with Two Manuals
Composed for Music Lovers to Refresh their Spirits.¹*

This piece (BWV 988) was later known as the *Goldberg Variations*. It opens with an Aria, that is said to be a copy of Anna Magdalena's *Clavierbüchlein*.

In 1955, Glenn Gould recorded his piano-interpretation of the *Goldberg Variations* at the age of 23 years in 38'40", mono. Twenty-seven years later, in 1982, he realized another piano-recording of another interpretation of the *Goldberg Variations* in 51'14", stereo.

On the 24th of January 1975, Keith Jarrett improvised the *Köln Concert* within 61'19".

In 1992, Steve Paxton danced an improvisation on the *Goldberg Variations*. For Variations 1 to 15 he used the 1982 recording, for Variations 16 to 30 he used the 1955 recording of Glenn Gould.²

Only four years later in 1996, the musicians Compay Segundo, Eliades Ochoa, Ibrahim Ferrer, Ry Cooder and Ruben Gonzalez recorded the *Buena Vista Social Club* at Egrem Studios, Havana in Cuba.

In August 2003, Mårten Spångberg realized the performance *Powered by Emotion*, which later on wrote history under the title:

A corporeal exercise of interpreting with diverse variations for body,

voice and a black Coca-Cola T-Shirt.

composed for dance, performance and other lovers to refresh their spirits.

For this interpretation, commonly abbreviated as *Spångberg Variations*, he uses the recorded improvisations of Steve Paxton (a film by Walter Verdin), the *Köln Concert* by Keith Jarrett, the *Goldberg Variations* by Glenn Gould and the instrumental arrangements of the *Buena Vista Social Club* recording, made by Robert Gober and Jürgen Reichartz.

More precisely: Spångberg dances his interpretation of the reconstruction of Steve Paxton's improvisations of the *Goldberg Variations* and interprets a karaoke version of an instrumental recording of the *Buena Vista Social Club*. His piece is a choreographic interpretation of the reconstruction of a dance improvisation and the vocal interpretation of a recording of a musical interpretation.

Yes. That's what it is.

And nothing else, except several blacks and the black T-Shirt he wears, the one with the white logo of a wide-spread and insane American elixir.

Emotions

Nothing else?

Apparently this question still arises in contemporary choreography and performance.

There is a performer who proposes his danced interpretation of another improvisation of another variation, as well as he sings by himself the Cubane-Spanish lyrics with an English-Swedish accent, read from the little CD-booklet.

There is an audience, which perceives what it perceives, reproducing or fighting against that wish for emotion, that might be disengaged by the recognition of a music, said to be emotional.

And there are some critics, who are – outraged. They seem to be insulted by Spångberg's body as a such, displeasing to their eyes especially in tallness and posture, they are offended by a general lack of technique and dance skills and an insufficient showiness of interpreting capacities such as virtuosity. Reclaimed are emotions, which do not only seem to be missing, but whose calculated withdrawal makes it worse: this is too cerebral a show to

be understood by certainly well-intentioned critics, who even go to the artist's talk to compensate their incomprehensiveness.³

Astonishingly enough, these critiques still witness the fact, that they absolutely got what they claimed for. Or how else could this phenomenon of being upset to a passionately insulting degree be qualified, if it is not "powered by emotion"?

Nothing else, but powered by emotion?

Emotions II

According to Brian Massumi, who follows Gilles Deleuze's reading of Spinoza in this point, an emotion

*"is a subjective content, the socio-linguistic fixing of the quality of an experience which is from that point onward defined as personal. Emotion is qualified intensity, the conventional, consensual point of insertion of intensity into semantically and semiotically formed progressions, into narrativizable action-reaction circuits, into function and meaning. It is intensity owned and recognized."*⁴

Massumi emphasizes the necessity of differentiating between emotion and affect: Whereas an emotion refers to the already known and experienced, an affect is by definition "unqualified. As such it is not ownable or recognizable".⁵ This differentiation (I have to leave beside, in how far it is one of quality or of degree) seems to be a useful tool within the small analytical tool box we have in order to deal with the perception of contemporary performances. Yet, it should not be misunderstood as the difference between 'bad emotions' and 'progressive affects', since the problem is rather to know, how intensities and 'sensations' canalize into emotions or affects. What is it that steers perception to openness rather than to closure? And are we at all able to steer, decide or influence our sensations?

Dilettantism

Following this question, I realized that one aspect traversed the whole range of emotional complaints: This aspect is called dilettantism.

According to the etymological online dictionary, the term *dilettante* comes from Latin and signifies a "lover of music or painting", which is derived from "dilettare" (latin: delectare), "to delight". First witnessed for 1733, (accordingly Anna Magdalena's copy could not be meant) it designates originally a "devoted amateur" without negative connotation. The pejorative sense emerged only later by contrast with "professional".⁶ Briefly, when dealing here with Spångberg's *Powered by Emotion*, we have to do with a lover, whose love might defy the professions of choreography, performing arts or criticism. But in which sense?

First of all, it is striking that the spectre of dilettantism has accompanied nearly all of the fore-

mentioned artists: According to Yo Tomita, Bach's compositional styles in 1737-1738 were attacked by the composer and musical critic Johann Adolph Scheibe (1708-76), who further denounced him for a lack of general academic knowledge and of "the 'true basis of music and its real beauty'".⁷ Glenn Gould was first supposed to be too ambitious, when he recorded the extremely difficult *Goldberg Variations* at the age of 23 and then criticized for playing them in a "dry" and unromantic style. And Keith Jarrett has been considered a dilettante, for he dared to play Bach as the Jazzman he was...⁸

Unless we backlash to romantic representations of the artist as a frequently mistaken or misconceived genius, - and Spångberg's piece is not at all placed in this kind of perspective - the question is rather: What is it, that makes of artistic practices a mini-chronology of dilettantes? In what way does Johann's, Glenn's, Keith's and Mårten's love for a specific practice converge? And what enables a practice to challenge the profession it belongs to? Or how can we conceive of professions, if they are put into question by the very practices that constitute them? And in which manner are devotion and love related to these practices, that meanwhile have become historical dates?

A little trip to the notion of technique

In order to approach these questions concerning dilettantism, practice and love, I would like to suggest a reading of the *Spångberg Variations* as profound critique of what is considered a *technique* in the Performing and Choreographing Arts. Some general remarks on the conception of 'technê' seem therefore necessary, for they help situate the piece on the larger scale of the actual discussions about the relationship between theory and practice, experimental and educational modes and the realms of research and its visibility.⁹

The Greek word 'technê', which precedes the separation of art from other practices, is generally translated as craft, art or practice, in opposition to the Greek word 'epistêmê', which designates knowledge or theory. Yet, the contemporary distinction between practice and theory appears in ancient Greek philosophy rather as a complex relation. From Xenophon to Plato and Aristotle, from the Stoics to Alexander of Aphrodisias, the knowledge of how to do things has been more or less intranscendently connected to the craft and skills of exercising or producing. In the very example of medicine as the 'physician's' skill to procure health, the intersection between conceptions of health, strategic practices to cure diseases and experienced accounts on these strategies becomes evident: theoretical and practical (which is here different from empiric), knowing and making are necessarily intertwined, whether or not the healthy body is considered as product of a specific technique or as the healing method itself without product. According to the excellent article of Richard Parry, that I am here referring to, the separation of knowledge and technique and the hierarchization that

makes of knowledge a virtue superior to technique, is only installed with Plotinus.¹⁰

Now, a several features of these ancient discussions are still relevant for the present context. First of all, a 'technê' comprehends either a *specific function* of the craft either *the activity of the craft itself*. Even if the objective of a technique is sometimes distinguished from the activity of the technique itself, and even if there may be differences between craftsmen's skill and medical knowledge for example, *epistêmê* and *technê* are closely tied to each other, if not interchangeable. *A technique encompasses a specific functionality, its knowledge, processing and its product.*

Second, both craft and knowledge as means to know how to accomplish specific objectives, are related to an understanding of these objectives. In this perspective, *technique signifies not only to know how to proceed methods in order to reach objectives, but to link the methods to the various interpretations of the objectives of the real real. As interpretation and understanding, a technique questions which objective for which real real.*

According to Parry, these linkages between craft, skill, method and knowledge draw furthermore on the exercise of political rule, especially in Plato. *A technique is thereby dismantled as reliable on strategic values, such as the advantageous ruling of the polis, and thus, embedded in power relations.*

Fourth, Aristotle distinguishes between a knowledge of things, that admit to change and a knowledge of things, that do not change. The latter one, referring to invariable principles, is called *epistêmê* or scientific knowledge, whereas the first one appears as *technê* or technical knowledge, which is capable of dealing with contingencies, accidents and other vivid variations. However, both knowledges belong to the domain of the *epistêmê*, as they are transferable in teaching. Simple experience, on the contrary, is not considered as knowledge, at least as long as it cannot be taught, which means that one does not grasp its causality. Important for our contemporary concerns is here on the one hand, the notion of change which belongs to a practical rather than to a theoretical thinking. And on the other hand, it is interesting, that the very 'proof' of knowledge is the possibility of its transmission. *A technique thus appears as virtuous knowledge about the variables of life, which is transferable and part of a politics for a better citizenship.*

The Stoics stress fifth the aspect, that reason is connected to "impulsive feelings", as it controls sensorial impulses. But distinct from ordinary logocentric models, reason is here the "craftsman of impulse", for "it moulds impulse through knowledge of the good". Ultimately, a technique reveals the manner and the degree in which reason is connected to sensation. These modes of connection depend on what is perceived as appropriate. *The adequacy of a technique is not a skill that can be acquired by mere reason, but depends on modes of perception, which means aesthetical sensations.*

The sixth and last aspect of technê is the discussion about failure. Distinct from failure as error (as the false execution of a technique), Alexander of Aphrodisias introduces the *stochastic failure*, which means that although everything possible has been done to achieve a task, the result relies on chance or circumstances (as in healing for example). This aspect clarifies, *that a technique might consist of variables, which are not entirely to be governed.*

The *Spångberg Variations* on technology ¹¹

I want to return now to my assumption, that the *Spångberg Variations* function as critique of the contemporary conception of technique, which opposes technique to knowledge and theory. Surprisingly and paradoxically, this reductive conception often comes along with the supposedly certainty of knowing which technique would be appropriate for the performing or choreographing professions. Yet, how is Spångberg's critique unfolded? How does one make a technique appear on a stage? Or what is finally varied in the Variations?

Powered by Emotions starts with a performer who listens more or less casually to Keith Jarrett's beginning of the *Köln Concert* before his body starts resonating to the music. After approximately three minutes, a black makes him invisible and yet, the continuation of his seemingly intimate dance becomes even more present. Some seconds later, the music is suddenly interrupted and the performer stays in a silent dark, until the first sounds of the Glenn Gould version become audible. While by then continuing his dance in the fade-in of the light, several figures of Steve Paxton's improvisation are recognizable. Yet, rendered is not the exact copy of every movement of Paxton, but the reconstruction of an improvisation. A strangely ambivalent choreography, that, - although written - performs a permanent shifting somewhere inbetween the reconstruction of moving forms, the reproduction of possible 'impulses' for these forms and the choreography of attitudes, which allude to improvisational practice. From the first moments on, it is evident that *Powered by Emotion* is too less an exercise in exactitude, as it is too less an exercise in 'laxitude'; it is too less displaying a performer who is powered by emotion, as it is too less displaying a performer who is not powered by emotion. Performed is somebody who is skilled but not enough to thrill the audience by spectacular or innovative dance figures, somebody who reproduces a choreography, but not enough to let the "original" appear or the "originality" of his "own" interpretation; somebody who withdraws the will to persuade an audience, but not enough to erase the doubt, that this withdrawal is calculated...

In other words: The piece maintains a thorough tension between the display of a variation and its permanent withdrawal from becoming the new prototype of variation. The reference to Paxton's, Bach's, Gould's and Jarrett's variations does neither become the 'copy' of a 'genuine modell', nor does it stay mere quotation, reconstruction or re-enactment. Spångberg

never dances Paxton's style and he never plays being the new singer of the Buena Vista Social Club. All that he does while dancing and singing, is to take an accurate care for this tension, which never tumbles into one of the two sides of being more or less than a variation. *But within this tension, every single variation unfolds as the repetition of a differential between the present variation and another variation, maybe a historical, maybe a future one.* Now, precisely because Spångberg does *nothing else* than to use the forementioned improvisations and interpretations, his piece raises the issue of *how the material is used and for what use. And this is Spångberg's question concerning technology; a whole bouquet of questions:*

What are the objectives for choreographic practices, if they do not aim at installing new prototypes? What kind of results or products do we need? How can we escape from steadily reproducing the separation between the process and the product? What are the specific functions of choreographic and performative arts? In how far does the use of a material from a time-span of 250 years vary our understanding of methods? If dancing, singing and reproducing combines craft, cognition and method, how do we link this potential to our interpretations of the real real? How is the theatrical frame entangled with the real real? And if 'usage' as practice *and* knowledge is reliable on strategies, what are the actual strategies of the arts? What is their relationship to power, especially in times of affective power? In what sense is choreography/ performance dealing with change, variables and contingencies? How are performative practices linked to our formation as political citizens? And what are the aesthetical choices which escape to mere reason, but might emerge via perceptions and sensations? At which moment, does a technique fail? What are actually the ungovernable aspects of a technique?

The *Spångberg Variations* offer some answers to these general and actual questions: Using a material of variations, Spångberg dares to refuse the conception of absolute newness which still haunts the arts. Yet, precisely because of the difference that he produces by *nearly* repeating and *nearly* reconstructing, there is something *nearly* new in this show, at least for me. One aspect is for example the movement quality in the dancing part, which contrasts the idea of perfection as form-fulfillment, accomplishment in exactitude or display of skilled excellence without errors. If instead perfection is conceived as struggle for an appropriate relationship between working method, knowledge and craft, Spångberg's piece could definitely apply for prizes. Despite his commitment to an intimate and heterogeneous dance, he always retains the "fully achievement" of things like authenticity, spontaneity, performativity... The question what this retention is for thereby appears as part of his dance, not as an externalizable issue. Yet, he does not answer *except by performing variations* and he resists the seduction to replace his question by given forms, aesthetics and techniques. It

is as if Spångberg suggested, that there is no objective, no instrumentality and no technique which comes from outside a specific practice. Practice becomes thus necessary in order to let specific questions emerge, such as what is the relationship between improvisational composition, assemblages of usage and the reproduction as variation? How to interrupt the affirmation of conventions, the feature of spectacularity and prevailing cathartic dramaturgies, without fetishizing once more the "worked form"?

The same is valid for the singing part: Spångberg skips with ease the mimetic and poetic tasks of representational regimes, by singing Ochoa's and Ferrer's lyrics without singing 'alike' them.¹² But he does neither sing 'unlike' them. The specific technique Spångberg proposes does not found in vocal performativity, but in investigating the 'instrumentality' of 'good' singing or 'mimetic' enactment. And by practicing these practices slightly differently, he shifts the focus from representations to the larger field of aesthetics. With this permanent induction of difference through relative variations, Spångberg emphasizes a technique of committed retention, which always remains unfinished. This aspect explains in a way the complex relationship between process and product in this performance: On the one hand, we have of course to do with a product on the performance market, but on the other hand, this product produces only relationships and variations of practices. Within this field of relations, authorship becomes (for the performer as for the audience) the corporeal engineering of assembled usages. Consequently, the deliberate and conscious act of judging, knowing or deciding is opened to a wider sensorial cartography of differences, that refuses any 'objectivity', shows the stochastic failure of the 'model' in representational politics and questions fixed ideas about what the Performing Arts should perform.

It is interesting here to return to the title of the performance *Powered by Emotion*. What is it, who is it, that is powered by emotion? And what in the hell do we still need emotions for?

The performer himself does not display a special emotiveness. His strategy is rather to offer elements, such as a calculated gaze before singing, some balancing movements to the music and a shy smile, which might trigger emotions. Yet in my eyes, it is only the combination with the famous and meanwhile popular airs, that empowers the audience via recognition and memory projection to attribute emotions. Whether or not this kind of 'feeling touched' is really an effect of music or the audience's wish to project what they want to project anyway, is perhaps secondary here. What is rather striking, is that the piece's title characterizes precisely what is commonly reclaimed as goal for and by the cultural industries. Now, Spångberg's deal with that part of the real real is not that of an aesthetical enlightenment politics, since any subject is missing. In the place of a subject or a subject matter only a process occurs: *Powered by emotion*. Substituting the subject, this process has already started but continues in the presence; like a machinery fueled by emotions. But

instead of criticizing the theatrical machinery from the secure distance as which the stage might function, Spångberg rather has it perform. He 'has it perform', for he is not any longer the master of ceremony but one part in the complex interplay of the machinery. The audience is another. And precisely because the process of *powered by emotion* has no subject, which would be able to govern it, precisely because this machinery is relational and dependent on gazes, thoughts, affects and emotions, Spångberg exposes its mechanisms and functions. The audience, maybe incapable to stop the emotion-production, shifts nevertheless the focus to the manner in which this choreography of triggered emotions works. *Powered by Emotion* is thus an experiment whose simple question is: What happens, when I vary given variations within a given frame and a performing technique that keeps the tension inbetween the differential of appropriation and retention? The delighting result is a vivid variation machine which questions via processing, how our emotion-production functions. Until the point, where the apparent invariables of the machine, such as the power supply itself, open up for other variations. As if the emotions, just by being used and exposed, became somehow unplugged, connected to other sensations or occupied with thoughts. What else is this machinery, if it is not a technology?

On paradoxes, love and change

While attending the performance for the first time (at the premiere on August 24, 2003 in Berlin), I wondered, whether Spångberg's dancing could be qualified as style or 'new' technique: the *Spångberg technique* in difference to *Graham*, *Pilates* or *Alexander*. Yet, besides its instrumental character, a technique only becomes recognizable as technique, if it is reproducible and transferable (greetings to the Greeks). This reproducibility of a technique (greetings to the cultural industries) nevertheless contradicts to a notion of technique as that which is appropriate for a specific proceeding. Can there be a singular technique? A 'new' technique?

The paradox of technique becomes evident here: if knowing techniques means transmitting them and making them reproducible, which techniques do we then require in order to invent yet unknown techniques for an always changing real real? Which technique would allow for a change of techniques?

Maybe it was at this moment, somewhere inbetween compositional processes, singular requirements, dance classes and technology, that I thought of love. For, according to Roland Barthes, love is this tension between reproducible figures of discourse and the absolute singularity of the other. And sure, when love becomes a technique which is more general than its addressee, it loses its entire impact, as well as every absolutely unique love reveals as blindspot of a generalized discourse. While considering this very paradox of technique

and the tension between reiteration, singularity and change, I had the impression that the heterogeneous practices of Mårten, Glenn, Keith and Johann converged precisely in this love for a technique of variation. Yet, whereas Bach composed his variations *for tempering the instrument*, the *Spångberg Variations on technology* combine a critique of instrumentality with an *unlearning of tempered techniques*. The specific skill of Spångberg's performance is to vary the perception and the dynamics of techniques, in order to adjust them to contemporary concerns. However, when Spångberg raffines - alike Bach - the interpretation of the 'instrument' which is here a choreographed body in a theatre frame, his variations show up to be - parallelly to the *Goldberg Variations* - not for but of educational use.

Now, how is it, that both artistic practice became part of a mini-chronology of dilettantes?

The answer seems to be, that the pejorative designation of lovers as dilettantes in opposition to professionals derives from the above paradox of technique: The distinction between "just a lover" and a "professional" assigns knowledge, practice and continuity to the professional. But when the professional knowledge is only reiterating already experienced emotions and known techniques, it shows up to be an obstacle in exercising the profession, for it does not allow to grasp unknown connections, new perceptions and contemporary techniques. The profession thus urgently needs the fragility of love as what connects the dynamics of change to specific alterations. And that is why the "dilettant" character of the *Spångberg Variations on technology* has meanwhile become a historical date, or in deleuzian terms a physiognomy of change within the profession: Instead of an aesthetical "enlightenment" politics, which illuminates emancipated subjects via conscious messages, the *Spångberg Variations* rather open the place of the former subject for "delighting" processes of variation. These processes pass through emotion, otherwise, how could I declare my delight? Yet, different from being just another refreshing commodity on the market of cultural industries, the "*corporeal exercise of interpreting with diverse variations for body, voice and a black Coca-Cola T-Shirt*" carefully unfolds a complex technology for theatrical machines, experiments with emotions and yet unknown subject matters. And since this technology asks for usage, it can only address to "*dance, performance and other lovers*" in order to be put into another - hopefully dilettante practice...

¹ Yo Tomita: *The "Goldberg" Variations*. (13/5/2005) <<http://www.mu.qub.ac.uk/~tomita/essay/cu4.html>>.

² Steve Paxton: *Goldberg Variations 1-15/ 16-30*. Steve Paxton about the video.
<<http://www.videolepsia.com/STEVE.html>> .

³ I refer here to the critiques of Katja Werner: *Dogmen über Bord! 15. INTERNATIONALES TANZFEST IN BERLIN. Über die feinen Unterschiede zwischen Können und Kunst, zwischen Ausstrahlung und Qualität*, in: Freitag 37, 2003 (05.09.2003), <<http://www.freitag.de/2003/37/03371201.php>> and Stefanie Möller: *Stricken für die Reflexion. Nachlese zum 'westend 04'*, <<http://www.leipzig->

almanach.de/buehne_alle_jahre_wieder_das_westend_04_praesentiert_zeitgenoessischen_tanz_stefanie_moeller.html>.

⁴ Cf. Brian Massumi (1996): *The Autonomy of Affect*, in : Deleuze : A critical Reader, ed. by Paul Patton, Oxford: Blackwell (Blackwell critical readers), p. 221.

⁵ Massumi, 1996, p. 222.

⁶ Douglas Harper: "dilettante", November 2001, in:

<<http://www.etymonline.com/index.php?search=dilettant&searchmode=none>>.

⁷ Yo Tomita, 2005.

⁸ Mike Zwerin describes Jarrett's dilemma as following: "Jarrett realizes that a jazzman playing Bach, on harpsichord to boot, might be considered a dilettante. But he's been playing Bach since the age of 20, and he practices harpsichord for eight years before recording The Goldberg Variations. Is this dilettantism?", in Mike Zwerin: *Sons of Miles. Keith Jarrett: The Well-Tempered Jazz Band*. 25.6.1998 <<http://www.culturekiosque.com/jazz/miles/rhemile13.htm>>. For Steve Paxton and the Buena Vista Social Club, I did not find any sources, that testify directly for dilettantism. However, it took a while until contact dance got appreciated in the realm of dance conventions, as well as the Buena Vista Social Club would probably not have been integrated into the canons of western professional music production, without the film by Ry Cooder.

⁹ I refer here to the debates of *mode 05*, a meeting on dance education, which took place from 13-19 March 2005 at fabrik Potsdam, near to Berlin, where specific demands of a critical choreography embedded in the Performing Arts were shared and discussed in an experimental format. Cf. <<http://mode05.org>>. On a broader level, these discussions draw on the social status of the artist in general and on the different *techniques* to exercise one's independent practice within the conditions of post-industrial Europe. Cf. as well to <<http://involved.minimeta.de>> and to the European manifesto, which was formulated in "meeting one" (13-18 October 2001) in Vienna: <<http://www.meeting-one.info>>. Accentuated is the need for processual strategies such as experimental research including exchange with other disciplines and persons instead of a politics which punctually sells products. It is interesting to confront these discussions with the actual debates in Britain, where a lot of universities offer now the possibility to combine theory and practice within formulas such as a "practice-based" M.A. or PhD. Yet, this opening up to practice from the side of the universities which goes along with an opening of some artistic practice to theory, is as productive as it is problematic: On the one hand, it creates the phenomenon of "Academics go everywhere", whereas independent artists are no longer supported. (And that's where the mentoring scheme of Franko B. becomes extremely important). On the other hand, it runs the risk to become a legitimizing feature for creative institutions instead of generating an exchange about methods, objectives and education in general, which would be fertile for both: arts and science. It would be interesting to follow Rancière's analysis of the regimes of visibility concerning the arts for the history of research, cf. Jacques Rancière (2000): *Le partage du sensible. Esthétique et politique*, Editions de la Fabrique, Paris.

¹⁰ Richard Parry: "Episteme and Techne", The Stanford Encyclopedia of Philosophy (Summer 2003 Edition). Edward N. Zalta (ed.), URL = <<http://plato.stanford.edu/archives/sum2003/entries/episteme-techne>>.

¹¹ As I tried to show, the notion *technique* already encompasses a practice and a knowledge. The term *technology* thus seems to be a tautology, that even runs the risk of already separating logic and technique in the term itself. Yet, it reveals as advantageous in some aspects, for it connotes the materialized means. If we speak of technological devices, we might first of all think of electric apparatus, optical lenses and chip cybernetics. But as Spångberg shows, it does not make any sense to separate corporeal techniques from electric variation machines. Therefore I use the term technology in particular for the *Spångberg Variations*, since it relates materializations, questions and specific 'instrumentalities' and allows to think variations in a broader sense, for example as variations of compositional and choreographic processes and of dilettante machines.

¹² Cf. Rancière, 2000.

Powered by Emotions - 'Spångbergove varijacije' na temu tehnologije Petra Sabisch

s engleskoga prevela Marina Miladinov

Kratka kronologija varijacija

Godine 1725. Anna Magdalena Bach kopirala je bezimenu ariju u drugu knjigu svoje "*Klavirske knjižice za Annu Magdalenu Bach*".

Godine 1741. Johann Sebastian Bach objavio je skladbu pod nazivom

Klavirska vježba sastavljena od arije s raznim varijacijama za klavičembalo s dojema klavijaturama, skladana za ljubitelje glazbe kako bi osvoježili duh.'

To je djelo (BWV 988) kasnije postalo poznato pod nazivom *Goldbergove Varijacije*. Počinje s arijom za koju se smatra da je kopija *Klavirske knjižice* Anne Magdalene.

Godine 1955. u dobi od dvadeset tri godine Glenn Gould snimio je svoju klavirsku interpretaciju *Goldbergovih varijacija* u trajanju od trideset osam minuta i četrdeset sekundi u mono-tehnici. Dvadeset sedam godina kasnije, 1982. godine, realizirao je još jednu klavirsku snimku druge interpretacije *Goldbergovih varijacija* u trajanju od 51 minute i četrnaest sekundi u stereo-tehnici.

24. siječnja 1975. godine Keith Jarrett improvizirao je *Kölnski koncert* unutar šezdeset jedne minute i devetnaest sekundi.

Godine 1992. Steve Paxton otplesao je improvizaciju *Goldbergovih varijacija*. Za Varijacije 1 do 15 koristio je snimku iz 1982., a za Varijacije 16 do 30 koristio je snimku Glenna Goulda iz 1955. godine.²

Samo četiri godine kasnije, 1996., glazbenici Compay Segundo, Eliades Ochoa, Ibrahim Ferrer, Ry Cooder i Ruben Gonzalez snimili su *Buena Vista Social Club* u Egrem Studios u Havani na Kubi.

U kolovozu 2003. Mårten Spångberg ostvario je performans *Powered by Emotion*, koji je kasnije ušao u povijest pod naslovom:

*Tjelesna vježba interpretacije s raznim varijacijama za tijelo, glas i
crnu majicu Coca-Cole,
skladana za ples, performans i druge ljubavnike kako bi osvoježili
duh.*

Za tu interpretaciju, koja se obično skraćeno naziva *Spångbergovim varijacijama*, Spångberg koristi snimljene improvizacije Stevea Paxtona (film Waltera Verdina), *Kölnski koncert* Keitha Jarretta, *Goldbergove Varijacije* Glenna Goulda i instrumentalne aranžmane snimke *Buena Vista Social Club* Roberta Gobera i Jürgena Reichartza.

Točnije rečeno: Spångberg pleše vlastitu interpretaciju rekonstrukcije improvizacija *Goldbergovih varijacija* Stevea Paxtona i interpretira karaoke verziju instrumentalne snimke *Buena Vista Social Club*. Njegovo je djelo koreografska interpretacija rekonstrukcije plesne improvizacije i vokalna interpretacija snimke glazbene interpretacije.

Da. Ono je upravo to.

I ništa drugo, osim nekoliko zamračenja i crne majice koju nosi, one s bijelim logom sveprisutnog i suludog američkog eliksira.

Emocije

Ništa drugo?

Po svemu sudeći, to se pitanje još uvijek postavlja u suvremenoj koreografiji i performansu. Imamo izvođača koji predstavlja svoju plesnu interpretaciju neke druge improvizacije neke druge varijacije, a k tomu još i sâm, s englesko-švedskim naglaskom, pjeva tekst na kubanskom španjolskom, kojeg čita s knjižice iz CD-a.

Imamo publiku koja opaža ono što opaža, prihvaćajući ili odbacujući tu želju za emocijom, koja bi se mogla osloboditi percepcijom glazbe koja se smatra emocionalnom.

A postoje i neki kritičari koji su zgranuti. Izgleda da ih vrijeđa Spångbergovo tijelo kao takvo, vrijeđajući ih osobito svojom visinom i držanjem, smeta ih općeniti nedostatak tehnike i plesačke vještine kao i nedovoljno razmetanje interpretacijskim sposobnostima poput virtuoznosti izvedbe. Prigovaraju zbog manjka emocija jer ne samo da ih nema, nego stvari pogoršava i činjenica da su sračunato uskraćene: ova predstava odviše je intelektualistička da bi je razumjeli nedvojbeno dobronamjerni kritičari, koji čak odlaze na razgovor s umjetnikom kako bi nadoknadili svoje nerazumijevanje.³

Da stvar bude čudnija, te kritike čak služe kao dokaz da su njihovi autori dobili upravo ono što su tražili. Jer kako bi se drugačije moglo okarakterizirati to što su se uzrujali do strastveno uvredljivog stupnja, ako ne time što su bili "nabijeni emocijama"?

Ništa drugo, samo nabijeni emocijama?

Emocije II

Prema Brianu Massumiju, koji tu slijedi tumačenje Spinoze Gillesa Deleuzea, emocija je

*"subjektivni sadržaj, sociolingvističko određenje kvalitete iskustva, koje se od toga trenutka nadalje definira kao osobno. Emocija je okvalificirani intenzitet, konvencionalno, sporazumno mjesto umetanja intenziteta u semantički i semiotički oblikovana kretanja, u krugove akcije i reakcije koji se mogu narativizirati, u funkciju i značenje. To je intenzitet koji se posjeduje i prepoznaje."*⁴

Massumi ističe nužnost razlikovanja između emocije i afekta: dok se emocija odnosi na već znano i doživljeno, afekt je po definiciji "nekvalificiran. Kao takav, ne može se posjedovati niti prepoznati".⁵ To se razlikovanje (moram ostaviti po strani koliko se ono tiče kvalitete, a koliko stupnja) čini korisnim alatom u malenom analitičkom kompletu kojim se služimo u bavljenju percepcijom suvremenih performansa. A opet, ne bi ga trebalo krivo razumjeti kao razlikovanje između 'loših emocija' i 'progresivnih afekata', budući da je problem prije u poznavanju načina na koji se intenziteti i 'doživljaji' kanaliziraju u emocije ili afekte. Što je to što vodi percepciju prema otvorenosti umjesto prema zatvorenosti? I jesmo li svi u stanju upravljati svojim doživljajima, odlučivati o njima ili utjecati na njih?

Diletantizam

Razmišljajući o tom pitanju, uvidjela sam kako se jedan aspekt proteže cijelim rasponom emocionalnih pritužbi: taj se aspekt zove diletantizam.

Prema etimološkom *online* rječniku, termin *diletant* dolazi iz latinskog i označava "zaljubljenika u glazbu ili slikarstvo", što je izvedeno iz "dilettare" (lat. *delectare*), "ushitati". Prvi put zabilježen je 1733. godine (prema tomu, ne može se odnositi na knjižicu Anne Magdalene) i izvorno je označavao "predanog amatera" bez negativnih konotacija. Pogrdni smisao pojavio se tek kasnije, kroz opreku s "profesionalcem".⁶ Ukratko, kada govorimo o Spångbergovu performansu *Powered by Emotion*, imamo posla sa zaljubljenikom čija bi ljubav mogla prkositi profesionalnoj koreografiji, performativnim umjetnostima ili kritici. Ali u kojem smislu?

Kao prvo, ističe se činjenica da je sablast diletantizma pratila gotovo sve spomenute umjetnike:

prema You Tomiti, skladatelj i glazbeni kritičar Johann Adolph Scheibe (1708.-1776.) napao je Bachove stilove skladanja od 1737. do 1738., osuđujući ga k tome zbog manjka opće akademske naobrazbe i "istinske osnove glazbe i njezine stvarne ljepote".⁷ Glenna Goulda isprva se smatralo preambicioznim, budući da je snimio iznimno teške *Goldbergove varijacije* u dvadeset i trećoj godini, a zatim ga se kritiziralo da ih je odsvirao "suho" i neromantično. A Keitha Jarretta smatralo se diletantom kada se, kao obični džezist, usudio svirati Bacha...⁸

Ukoliko se ne želimo poslužiti romantičnim prikazima umjetnika kao često neshvaćena ili pogrešno shvaćena genija – a Spångbergovo djelo uopće se ne stavlja u takvu perspektivu – pitanje radije glasi: što je to što od umjetničkih praksi čini kratku kronologiju diletanata? Na koji su način spojive Johannova, Glennova, Keithova i Mårtenova ljubav prema nekoj specifičnoj praksi? Što omogućava praksi da prkosi profesiji kojoj pripada? Ili kako da shvatimo profesije ako ih upitnima čine upravo one prakse koje ih tvore? I na koji način se predanost i ljubav odnose prema tim praksama, koje su u međuvremenu postale poviješću?

Kratko putovanje do pojma tehnike

Kako bismo pristupili tim pitanjima koja se tiču diletantizma, prakse i ljubavi, željela bih predložiti tumačenje *Spångbergovih varijacija* kao temeljite kritike onoga što se u performativnim i koreografskim umjetnostima naziva *tehnikom*. Stoga se čini potrebnim dati neke opće napomene o koncepciji 'technê', koje će nam pomoći da naše djelo smjestimo u širi kontekst aktualnih rasprava o odnosu između teorije i prakse, eksperimentalnih i obrazovnih modusa te domena istraživanja i njegove vidljivosti.⁹

Grčka riječ 'technê' koja prethodi razdvajanju umjetnosti od ostalih praksi, općenito se prevodi kao umijeće, umjetnost ili praksa, za razliku od grčke riječi 'epistêmê', koja označava znanje ili teoriju. Međutim, suvremeno razlikovanje između prakse i teorije javlja se u starogrčkoj filozofiji prije kao složeni odnos. Od Ksenofona do Platona i Aristotela, od stoika do Aleksandra Afrodizijskog, znanje o tomu kako činiti stvari u suštini se više ili manje neposredno povezivalo s umijećem i vještinama izvedbe ili proizvodnje. Na konkretnom primjeru medicine kao 'liječnikove' vještine da poluča zdravlje očit je presjek između koncepcija zdravlja, strateških praksi za izlječenje bolesti i iskustvenih opisa tih strategija: teorijsko i praktično (koje ovdje nije isto što i empirijsko), znanje i činjenje, nužno se isprepleću bez obzira na to smatra li se zdravo tijelo proizvodom određene

tehnike ili iscjeliteljskom metodom po sebi, bez proizvoda. Prema izvrsnom članku Richarda Parryja, na kojeg se ovdje osvrćem, razdvajanje znanja i tehnike te hijerarhizaciju koja od znanja čini vrlinu superiornu tehnici, uveo je tek Plotin.¹⁰

Nekoliko elemenata tih drevnih rasprava još uvijek je relevantno za današnji kontekst. Kao prvo, 'technê' uključuje ili *specifičnu funkciju* umijeća ili *samo djelovanje umijeća*. Čak i ako se cilj tehnike ponekad razlikuje od samoga djelovanja tehnike, i čak ako možda postoje razlike između, na primjer, vještine obrtnika i znanja o medicini, *epistêmê* i *technê* tijesno su povezani jedno s drugim, ako ne i međusobno zamjenjivi. *Tehnika obuhvaća specifičnu funkcionalnost, njezino znanje, postupak i njezin proizvod.*

Drugo, i umijeće i znanje, kao sredstva znanja o tome kako postići određene ciljeve, povezani su s razumijevanjem tih ciljeva. U tom smislu *tehnika označava ne samo znanje o tomu kako provoditi metode da bi se dostigli ciljevi, nego i način na koji valja povezati te metode s različitim interpretacijama ciljeva stvarne stvarnosti. Kao interpretacija i razumijevanje, tehnika postavlja pitanje koji cilj pripada kojoj stvarnoj stvarnosti.*

Prema Parryju, te veze između umijeća, vještine, metode i znanja tiču se i vršenja političke vlasti, osobito u Platona. *Tehnika se time otkriva kao ovisna o strateškim vrijednostima* poput probitačnog vladanja polisom, i stoga je *usađena u odnose moći.*

Kao četvrto, Aristotel razlikuje znanje o stvarima koje je podložno mijeni i znanje o stvarima koje se ne mijenja. Potonje se odnosi na nepromjenjive principe i naziva se *epistêmê* ili znanstveno znanje, dok se prvo pojavljuje kao *technê* ili tehničko znanje i pogodno je za bavljenje kontingencijama, akcidencijama i drugim živopisnim varijacijama. Međutim, oba znanja pripadaju domeni *epistêmê*, budući da se prenose poučavanjem. Jednostavno iskustvo se, naprotiv, ne smatra znanjem, barem tako dugo dok se ne može prenijeti poučavanjem, što znači da se ne uviđa njegova kauzalnost. Za naša suvremena promišljanja, tu je s jedne strane važna ideja promjene, koja prije pripada praktičnom nego teoretskom mišljenju. S druge strane, zanimljivo je da je sâm 'dokaz' znanja mogućnost njegova prenošenja. *Tehnika se tako javlja kao kreposno znanje o varijablama života, znanje koje je prenosivo i koje je dijelom politike ostvarenja boljega građanstva.*

Stoici ističu peti aspekt pri kojem je razum povezan s "impulzivnim osjećajima", budući da kontrolira osjetilne impulse. Ali za razliku od uobičajenih, logocentričnih modela, razum je ovdje "tvorac impulsa" jer "oblikuje impuls kroz znanje o dobrom". Naposljetku, tehnika otkriva način i

stupanj povezanosti razuma s doživljajem. Ti načini povezivanja ovise o tomu što se smatra primjerenim. *Adekvatnost tehnike nije vještina koja se može steći pukim razumom, nego ovisi o načinima percepcije, što znači estetskog doživljaja.*

Šesti i posljednji aspekt *techné* jest rasprava o neuspjehu. Za razliku od neuspjeha kao pogreške (kao pogrešno izvedene tehnike), Aleksandar Afrodizijski uvodi *stohastički neuspjeh*, koji znači da rezultat, iako se učinilo sve što je bilo moguće kako bi se izvršio zadatak, ovisi o slučaju ili okolnostima (kao, na primjer, u liječenju). Ovaj aspekt razjašnjava *da bi se tehnika mogla sastojati od varijabli kojima nije u potpunosti moguće upravljati.*

*Spångbergove Varijacije na temu tehnologije*¹¹

Sada bih se željela vratiti na svoju tezu da *Spångbergove varijacije* funkcioniraju kao kritika suvremene koncepcije tehnike, koja tehniku suprotstavlja znanju i teoriji. Iznenadujuće je i paradoksalno što ta redukcijaska koncepcija često prati navodno nedvojbeno znanje o tomu koja je tehnika prikladna za performativne ili koreografske profesije. Međutim, kako se Spångbergova kritika razvija? Kako se postiže to da se tehnika pojavi na pozornici? I naposljetku, što se to varira u Varijacijama?

Powered by Emotions počinje s izvođačem koji više-manje ležerno sluša početak *Kölnskoga koncerta* Keitha Jarretta, a zatim se njegovo tijelo počinje micati u skladu s glazbom. Nakon otprilike tri minute, zamračenje ga učini nevidljivim, a opet, njegov naoko intiman ples nastavlja se i postaje sve prisutniji. Nekoliko sekundi kasnije glazba iznenada prestaje i izvođač ostaje u tišini tame, sve dok se ne začuju prvi zvukovi verzije Glenna Goulda. U međuvremenu on nastavlja plesati dok se svjetlost postupno pojačava te je moguće raspoznati nekoliko figura improvizacije Stevea Paxtona. A opet, na sceni se ne nudi točna kopija svakog Paxtonova pokreta, nego rekonstrukcija improvizacije. Neobično ambivalentna koreografija, koja – iako napisana – neprestano izvodi pomak negdje između rekonstrukcije pokretnih oblika, reprodukcije mogućih 'poticaja' za te oblike i koreografije stavova, koja aludira na improvizacijsku praksu. Od prvih trenutaka očito je da je *Powered by Emotion* premalo vježba u točnosti, kao što je premalo vježba u 'nemarnosti'; premalo se pokazuje izvođač koji je nabijen emocijama, kao što se premalo pokazuje izvođač koji nije nabijen emocijama. Izvođač je netko tko je vješt, ali ne dovoljno da bi ushitio publiku spektakularnim ili inovativnim plesnim figurama; netko tko reproducira koreografiju, ali ne dovoljno kako bi se pokazalo ono "originalno" ili "originalnost" njegove "vlastite"

interpretacije; netko tko se usteže od toga da pridobije publiku, ali ne dovoljno da bi izbrisao sumnju da je to ustezanje sračunato...

Drugim riječima: ovo djelo održava neprestanu napetost između prikaza varijacije i stalnog ustezanja od toga da ona postane novim prototipom varijacije. Referenca na Paxtonove, Bachove, Gouldove i Jarrettove varijacije ne postaje 'kopijom' nekog 'izvornog modela' niti ostaje puki citat, rekonstrukcija ili ponovna izvedba. Spångberg nikad ne pleše Paxtonovim stilom i nikad ne glumi da je novi pjevač Buena Vista Social Cluba. Sve što radi dok pleše i pjeva jest to da se pomno brine za tu napetost, koja nikad ne prevagne na jednu od strana kako bi postala manje ili više od varijacije. *Ali unutar te napetosti svaka pojedina varijacija razvija se kao repeticija diferencijala između trenutačne varijacije i neke druge varijacije, možda prošle, a možda buduće.* I upravo zato što Spångberg ne radi *ništa drugo* doli koristi spomenute improvizacije i interpretacije, njegovo djelo postavlja pitanje *načina na koji se taj materijal koristi i u koju svrhu. A to je Spångbergovo pitanje koje se tiče tehnologije; odnosno čitav snop pitanja:*

Koji su ciljevi koreografskih praksi ako one ne teže uspostavi novih prototipa? Kakve rezultate ili proizvode trebamo? Kako možemo izbjeći uporno reproduciranje jaza između procesa i proizvoda? Koje su specifične funkcije koreografskih i performativnih umjetnosti? U kojoj mjeri uporaba materijala s vremenskim odmakom od 250 godina mijenja naše razumijevanje metoda? Ako plesanje, pjevanje i reproduciranje spaja umijeće, znanje i metodu, kako taj potencijal povezujemo s našim interpretacijama stvarne stvarnosti? Kako je kazališni okvir isprepleten sa stvarnom stvarnošću? Ako 'uporaba' kao praksa i znanje ovisi o strategijama, koje su to stvarne strategije umjetnosti? Kakav je njihov odnos prema moći, osobito u vremenima afektivne moći? U kojem se smislu koreografija/performans bavi promjenama, varijablama i kontingencijama? Kako su performativne prakse povezane s našim oblikovanjem kao političkih građana? I koji su to estetski izbori koji izmiču pukom razumu, ali se mogu pojaviti preko percepcija i doživljaja? U kojem trenutku tehnika doživljava neuspjeh? Koji su to aspekti tehnike kojima se ne može upravljati?

Spångbergove varijacije nude neke odgovore na ta opća i aktualna pitanja: koristeći varijacije kao materijal, Spångberg se usuđuje odbaciti koncepciju apsolutno novoga koja još uvijek opsjeda umjetnosti. A opet, upravo zbog razlike koju stvara na taj način što *gotovo* ponavlja i *gotovo* rekonstruira, postoji nešto što je u toj predstavi *gotovo* novo, barem za mene. Jedan je aspekt, na primjer, kvaliteta pokreta u plesnom dijelu, koja je u suprotnosti s idejom savršenstva kao

ispunjenja forme, postizanja preciznosti ili pokazivanja vješte vrsnosti bez grešaka. Ako se, umjesto toga, savršenstvo zamisli kao borba za prikladan odnos radne metode, znanja i vještine, onda bi Spångbergovo djelo definitivno moglo konkurirati za nagradu. Unatoč tome što se opredijelio za intiman i heterogen ples, on uvijek uskraćuje "potpuno ostvarenje" stvari poput autentičnosti, spontanosti, performativnosti... Pitanje čemu to uskraćivanje služi čini se stoga dijelom njegova plesa, a ne nekim izvanjskim pitanjem. S druge strane, on ne daje odgovor, *osim izvodeći varijacije*, i opire se iskušenju da svoje pitanje zamijeni danim oblicima, estetikom i tehnikama. Čini se da Spångberg sugerira kako nema cilja, sredstava ni tehnike koji dolaze izvan određene prakse. Praksa stoga postaje nužna kako bi iskrsnula određena pitanja, na primjer kakav je odnos između improvizacijske kompozicije, sklopa uporaba i reprodukcije kao varijacije? Kako raskinuti s afirmacijom konvencija, značajkom spektakularnosti i prevladavajućim katartičnim dramaturgijama, a da se još jednom ne učini fetiš od "dorađene forme"?

Isto vrijedi i za pjevački dio: Spångberg s lakoćom preskače mimetičke i poetske zadaće režima reprezentacije tako što Ochoine i Ferrerove tekstove ne pjeva 'jednako' kao i oni.¹² Ali on ne pjeva niti 'drugačije' od njih. Specifična tehnika koju Spångberg predlaže nije u vokalnoj performativnosti, nego u istraživanju 'instrumentalnosti' 'dobrog' pjevanja ili 'mimetičke' glume. Prakticirajući te prakse ponešto drugačije, on premješta fokus s reprezentacije na šire polje estetike. Tom stalnom indukcijom razlike kroz relativne varijacije Spångberg naglašava tehniku predanog uskraćivanja koja uvijek ostaje nedovršena. Ovaj aspekt na neki način objašnjava složeni odnos između procesa i proizvoda u ovoj izvedbi: s jedne strane, mi tu, dakako, imamo posla s proizvodom na tržištu performansa, ali s druge strane taj proizvod proizvodi samo odnose i varijacije praksi. Unutar tog polja odnosa, autorstvo postaje (za izvođača kao i za publiku) tjelesna izgradnja sklopa postupaka. Usljed toga, namjerni i svjesni čin prosudbe, spoznavanja ili odlučivanja otvoren je prema široj osjetilnoj kartografiji razlika, koja zazire od bilo kakve 'objektivnosti', svjedoči o stohastičkom neuspjehu 'modela' u politici reprezentacije i preispituje ustaljene ideje o tome u čemu bi trebala biti performativnost Performativnih Umjetnosti.

Na ovome mjestu zanimljivo je vratiti se na naslov performansa *Powered by Emotion*. Što je to, tko je onaj koga pokreću emocije? I za kojega vraga uopće više trebamo emocije?

Sam izvođač ne pokazuje osobitu emotivnost. Njegova strategija ponajprije se sastoji u tome da ponudi elemente koji bi mogli pobuditi emocije, poput sračunatog zurenja prije pjevanja, nešto balansirajućih pokreta uz glazbu i plahi osmijeh. A opet, moje je mišljenje da je tek kombinacija s

poznatim i već popularnim melodijama ono što publici omogućava da preko prepoznavanja i memorijske projekcije pripisuje emocije. Je li takav 'dodir osjećaja' doista posljedica glazbe ili naprosto želja publike da projiciraju ono što ionako žele projicirati, ovdje je možda manje važno. Ono što je prilično zanimljivo jest da naslov djela karakterizira upravo ono što se obično svojata kao cilj kulturne industrije. Ali Spångberg se tim dijelom stvarne stvarnosti ne bavi na način politike estetskoga prosvjetljenja, budući da nedostaje bilo kakva tema. Umjesto teme ili predmeta javlja se samo proces: *powered by emotion*. Smijeniivši subjekt, taj je proces već započeo, ali se nastavlja u sadašnjosti poput mašinerije koju pokreću emocije. Umjesto da kritizira teatarsku mašineriju sa sigurne udaljenosti kakvu bi mogla predstavljati pozornica, Spångberg joj radije daje da izvodi. On joj 'daje da izvodi' jer više nije gospodar obreda, nego tek dio složene međugre mašinerije. Publika je drugi dio. I upravo zato što proces *powered by emotion* nema predmeta koji bi njime mogao vladati, Spångberg otkriva njegove mehanizme i funkcije. Publika je možda nesposobna zaustaviti proizvodnju emocija, ali ipak premješta fokus prema načinu na koji ta koreografija pobuđenih emocija funkcionira. *Powered by Emotion* je stoga pokus koji postavlja jednostavno pitanje: što se događa kad variram zadane varijacije unutar zadanog okvira i performativnu tehniku koja održava napetost između diferencijala prisvajanja i uskraćivanja? Ushićujući rezultat je živopisan stroj varijacija koji kroz procesiranje preispituje način na koji funkcionira naša proizvodnja emocija. Sve do trenutka kada se prividne invarijante stroja, poput samog napajanja, otvore za druge varijacije. Kao da su se emocije, samim time što su se koristile i izložile, nekako iskopčale, spojile s drugim senzacijama ili ispunile mislima. A što je drugo ta mašinerija doli tehnologija?

O paradoksima, ljubavi i promjeni

Kad sam prvi put bila na toj predstavi (na premijeri 24. kolovoza 2003. u Berlinu), pitala sam se može li se Spångbergov ples okarakterizirati kao stil ili kao 'nova' tehnika: *Spångbergova tehnika* za razliku od *Grahamove*, *Pilatesove* ili *Alexanderove*. A opet, osim svojeg instrumentalnoga karaktera, tehniku se kao tehniku prepoznaje samo ako se može reproducirati i prenijeti (pozdrav Grcima). Ta reproduktibilnost tehnike (pozdrav kulturnoj industriji), međutim, protuslovi viđenju tehnike kao onoga što je prikladno za određeni postupak. Može li postojati neka jedinstvena tehnika? 'Nova' tehnika?

Paradoks tehnike tu postaje očigledan: ako znati tehnike znači prenositi ih i činiti ih

reproduktibilnima, koje su nam onda tehnike potrebne kako bismo izumili još nepoznate tehnike za stvarnu stvarnost koja je u stalnoj mijeni? Koja bi tehnika omogućila promjenu tehnika?

Možda sam u tom trenutku, negdje između kompozicijskih postupaka, zahtjeva za jedinstvenošću, satova plesa i tehnologije, pomislila na ljubav. Jer, prema Rolandu Barthesu, ljubav je napetost između reproduktibilnih figura diskursa i apsolutne jedinstvenosti drugoga. I doista, kad ljubav postane tehnikom koja je općenitija od onoga na koga se odnosi, ona gubi svu svoju snagu, baš kao što se i svaka potpuno jedinstvena ljubav pokazuje kao bolna točka poopćenoga diskursa. Dok sam razmišljala o tom paradoksu tehnike i napetosti između ponavljanja, jedinstvenosti i promjene, imala sam utisak da se heterogene prakse Mårtena, Glenna, Keitha i Johanna sijeku točno u toj ljubavi prema tehnici varijacije. A opet, dok je Bach skladao svoje varijacije za *ugađanje instrumenta*, Spångbergove *Varijacije na temu tehnologije* spajaju kritiku instrumentalnosti sa *svjesnim zaboravljanjem ugođenih tehnika*. Specifična vještina Spångbergova performansa jest *variranje percepcije i dinamike tehnika kako bi ih se prilagodilo suvremenim interesima*. Međutim, Spångberg oplemenjuje – poput Bacha – interpretaciju 'instrumenta', a to je ovdje koreografirano tijelo u teatarskom okviru, dok njegove varijacije pokazuju da – slično *Goldbergovim varijacijama* – nisu za edukacijsku uporabu, nego *od* nje.

Dakle, kako to da su obje umjetničke prakse postale dijelom kratke kronologije diletanata? Izgleda da je odgovor u tome što pogrdno nazivanje zaljubljenika diletantima nasuprot profesionalcima potječe iz gore navedenog paradoksa tehnike: razlikovanje između "pukog zaljubljenika" i "profesionalca" pripisuje znanje, praksu i kontinuitet profesionalcu. Ali kad profesionalno znanje naprosto ponavlja već doživljene emocije i poznate tehnike, ono postaje preprekom u obavljanju profesije, budući da ne dopušta shvaćanje nepoznatih veza, novih percepcija i suvremenih tehnika. Profesiji je stoga hitno potrebna krhkost ljubavi kao onoga što povezuje dinamiku promjene sa specifičnim promjenama. I zbog toga je "diletantski" karakter *Spångbergovih varijacija na temu tehnologije* već postao povijest ili, da se poslužimo Deleuzeovim riječima, fizionomija promjena unutar profesije: umjesto politike "estetskog prosvjetljenja" koja rasvjetljava predmete putem svjesnih poruka, *Spångbergove varijacije* ponajprije otvaraju prostor postojećeg predmeta za "ushićujuće" postupke varijacije. Ti postupci prolaze kroz emociju, jer kako bih inače mogla izraziti svoje ushićenje? A opet, umjesto da bude samo još jedan osvježavajući artikl na tržištu kulturne industrije, ova *"tjelesna vježba interpretacije sa raznim varijacijama za tijelo, glas i crnu majicu Coca-Cole"* pažljivo razvija složenu tehnologiju za teatarske strojeve, pokuse s emocijama i još

nepoznate teme. Budući da ta tehnologija traži da ju se koristi, može se samo obratiti "plesu, performansu i drugim zaljubljenicima" kako bi je stavili u neku novu – nadajmo se, diletantsku praksu...

1 Yo Tomita: *The "Goldberg" Variations*. (13/5/2005) <<http://www.mu.qub.ac.uk/~tomita/essay/cu4.html>>.

2 Steve Paxton: *Goldberg Variations 1-15/ 16-30*. Steve Paxton about the video. <<http://www.videolepsia.com/STEVE.html>>

3 Ovdje mislim na kritike Katje Werner: *Dogmen über Bord! 15. INTERNATIONALES TANZFEST IN BERLIN. Über die feinen Unterschiede zwischen Können und Kunst, zwischen Ausstrahlung und Qualität*, u: Freitag 37, 2003 (05.09.2003.), <<http://www.freitag.de/2003/37/03371201.php>> i Stefanie Möller: *Stricken für die Reflexion. Nachlese zum 'westend 04'*, <http://www.leipzig-almanach.de/buehne_alle_jahre_wieder_das_westend_04_praesentiert_zeitgenoessischen_tanz_stefanie_moeller.html>.

4 Usp. Brian Massumi (1996.): *The Autonomy of Affect*, u: Deleuze: *A Critical Reader*, ur. Paul Patton, Oxford: Blackwell (Blackwell Critical Readers), str. 221.

5 Massumi, 1996., str. 222.

6 Douglas Harper: "dilettante", studeni 2001., u: <<http://www.etymonline.com/index.php?search=dilettant&searchmode=none>>

7 Yo Tomita, 2005.

8 Mike Zwerin opisuje Jarretovu dilemu ovako: "Jarrett uviđa da bi se džezista koji svira Bacha, i to još na klavičembalu, moglo smatrati diletantom. Ali on svira Bacha od svoje dvadesete godine i vježbao je klavičembalo osam godina prije snimanja Goldbergovih varijacija. Je li to diletantizam?" U: Mike Zwerin: *sons of Miles. Keith Jarrett: The Well-Tempered Jazz Band*. 25. 06. 1998. <<http://www.culturekiosque.com/jazz/miles/rhemile13.htm>>. Što se tiče Stevea Paxtona i Buena Vista Social Cluba, nisam našla nikakve izvore koji bi izravno ukazivali na diletantizam. Međutim, trebalo je vremena da se kontaktni ples počne cijeniti u sferi plesnih konvencija, kao što se ni Buena Vista Social Club vjerojatno nikad ne bi integrirao u kanone produkcije zapadne profesionalne glazbe da nije bilo filma Rya Coopera.

9 Ovdje mislim na rasprave na skupu o plesnoj edukaciji *mode 05*, održanom od 13. do 19. ožujka 2005. u prostorima Fabrik Potsdam blizu Berlina, gdje se u eksperimentalnom formatu raspravljalo o specifičnim zahtjevima kritičke koreografije, koja je neizostavan aspekt performativnih umjetnosti. Usp. <<http://mode05.org>>. Na široj osnovi te se rasprave tiču društvenog statusa umjetnika općenito i različitih tehnika provođenja vlastite nezavisne prakse u uvjetima postindustrijske Europe. Usp. također <<http://involved.minimeta.de>> i Europski manifest, koji je formuliran na "sastanku br. 1" (13.-18. listopada 2001.) u Beču: <<http://www.meeting-one.info>>. Naglašena je potreba za procesualnim strategijama kao što je eksperimentalno istraživanje koje uključuje razmjenu s ostalim disciplinama i osobama, umjesto politike koja pedantno prodaje proizvode. Zanimljivo je suprotstaviti te rasprave s aktualnim debatama u Velikoj Britaniji, gdje mnoga sveučilišta nude mogućnost kombiniranja teorije i prakse unutar formula kao što su magisteriji i doktorati "utemeljeni na praksi". A opet, to otvaranje sveučilišta prema praksi koje se odvija paralelno s otvaranjem dijela umjetničke prakse prema teoriji, produktivno je koliko i problematično: s jedne strane, dovodi do pojave da "akademici idu svuda", dok se nezavisne umjetnike više ne podupire (ovdje je mentorska shema Franka B. izuzetno važna). S druge strane, izlaže se riziku da postane osobina kreativnih institucija koja im daje legitimnost, umjesto da generira razmjenu mišljenja o metodama, ciljevima i obrazovanju općenito, što bi bilo plodno za umjetnost i znanost. Za povijest istraživanja bilo bi zanimljivo slijediti Rancièreovu analizu režimâ vidljivosti koji se tiču umjetnosti. Usp. Jacques Rancière (2000.): *Le partage du sensible. Esthétique et politique*, Editions de la Fabrique, Pariz.

10 Richard Parry: "Episteme and Techne", The Stanford Encyclopedia of Philosophy (Summer 2003 Edition). Edward N. Zalta (ur.), URL = <<http://plato.stanford.edu/archives/sum2003/entries/episteme-techne>>.

11 Kao što sam pokušala pokazati, pojam tehnike već obuhvaća neku praksu i znanje. Termin tehnologija stoga se čini tautologijom, koja se čak izlaže riziku da podijeli logiku i tehniku u samom terminu. A opet, u nekim aspektima pokazuje svoje prednosti, budući da podrazumijeva materijalizirana sredstva. Govorimo li o tehnološkim sredstvima, mogli bismo prije svega pomisliti na električni aparat, optičke leće i kibernetiku čipova. Ali kako pokazuje Spångberg, nema smisla dijeliti tjelesne tehnike od električnih strojeva varijacije. Stoga koristim termin tehnologija osobito za Spångbergove varijacije, budući da on dovodi u vezu materijalizacije, pitanja i specifične 'instrumentalnosti' i dopušta da se varijacije misle u širem smislu, na primjer kao varijacije skladateljskih i koreografskih postupaka i diletantskih strojeva.

12 Usp. Rancière, 2000.

Proizvodnja znanja bez zadanih hijerarhija

razgovor s Alice Chauchaut

razgovarao Oliver Frljić

s engleskoga prevela Maja Sviben

Prošle godine, za vrijeme simpozija “Politike virtuoznosti”, imala si priliku po prvi put predstaviti svoj rad u Hrvatskoj. Izvela si *Crystalll*, a najvažnije za tu predstavu je propitivanje pozicije gledatelja. *Crystalll* je zamišljena kao gledateljevo dijalektičko kretanje između, s jedne strane, njegove/njezine osobne nekritičke fasciniranosti i apsorbiranosti ovim ornamentom na planu spektakla, te s druge strane, mehanizama utkanih u izvedbu koji proizvode kritiku vlastitog režima gledanja. Možeš li smjestiti svoju predstavu u širi kontekst paradigmatičkih pokušaja u kritici režima gledanja u izvedbenim umjetnostima?

Nakon razvoja plesa kao izvedbenog oblika koji je doveo do baleta i ranog modernog plesa koreografa poput **Ruth Saint-Denis** i **Marthe Graham**, kod kojih je stilizacija pokreta istovremeno bila i stilizacija tijela oblikovanjem kojem je cilj proizvesti idealno tijelo, postmoderni ples svjedoči pojavi “anatomski ispravnog” tijela koje se može elegantno kretati bez da se pritom povrijedi. Paralelno s tim razvojem, njemački ekspresionistički ples i tanztheater koji predstavljaju npr. **Pina Bausch** i **Meg Stuart**, počeo je prikazivati emocionalno rastrojene likove i monstruoza tijela kao metaforičku reakciju tlačiteljskom režimu društva (spektakla), problematizirajući strogo nametanje idealnih karakteristika (pravim) nesavršenim tijelima. Gledatelja se u takvim predstavama često smatra voajerom ili “lošim” konzumentom.

Od sredine devedesetih, s koreografima kao što su **Xavier Le Roy** i **Mårten Spångberg** koji proizvode autorefleksivno gledateljstvo, počeo se razvijati drukčiji tip kritičkih pristupa. Kad se radi o slučajevima kao što su *Self-unfinished* ili *Powered by Emotion*, publika mora postati svjesna vlastitih uzoraka čitanja (potrebe da prepozna ljudsko tijelo, zahtjeva za tehničkim vještinama koje su veće od njenih) dok joj se nudi

prilika da promatra iz druge perspektive (tijelo se može gledati kao stroj ili životinju, empatija može nastati iz uloženog truda i prisvajanja kao velikodušne ponude).

Alix Eynaudi i ja na sličan smo način radile *Crystalll*, vežući se izravnije uz diskusiju oko izlaganja plesačica koje istovremeno postaju objektivizirane, ali i idealizirane.

Ako tvoj umjetnički rad promatramo također i kao proizvodnju i prijenos znanja, o kojem tipu znanja se radi? Kakva je razlika kroz koju se ono proizvodi? Može li to znanje izbjeći hijerarhije i moći koje su upisane u njegovom konceptu?

Htjeli smo publiku dovesti do dvojnosti slične onoj koju smo radeći osjetile između sebe; Alixino iskustvo potječe iz baleta i estetskih suvremenih praksi (sedam je godina radila s **Annom Teresom de Keersmaker**) dok je moje više iz kritičkih pristupa plesnim konvencijama. Suradnja za nas znači (grubo opisano) sukobljavanje tih perspektiva i sudjelovanje u situaciji gdje bilo koja od nas dvije može reći “razumijem što govoriš i mogu to prihvatiti na određenoj razini, ali svejedno vjerujem da...”. Dobile smo priliku da ponovno posjetimo vlastite integrirane ideologije, ne da bismo ih poravnale ili došle do nekog zaključka, već da bismo aktivirale njihove osnove kroz rad.

Cilj *Crystallla* je, kao što si ti maloprije opisao, dovesti gledatelja u centar dijalektičkog kretanja. Ta aktivnost može se smatrati znanjem koje izvedba prenosi, ili bolje, diskurzivnom praksom koju želimo podijeliti. Prema tome, implicirano znanje je znanje aktivnosti. To je iskustvo koje proizlazi iz postupaka spektakla koji su lako prepoznatljivi i istovremeno učinkoviti. Važno nam je da se dijalog događa kroz iskustvo a ne pokazivanje, tako da gledatelj ne ostaje udaljen već zauzima obje perspektive. Bez iskustva se ne prenosi nikakvo znanje.

Hijerarhije moći upisane u temu *Crystallla* (gledateljska objektivizacija balerine, nametanje moći umjetničkog djela gledatelju koji treba obožavati, tj. odreći se svojih kritičkih sposobnosti) učinjene su vidljivima; objektivizacijom nisu izbjegnute, ali im je oduzeta moć.

Pišeš: “Formalne mogućnosti koreografije redefiniraju se pojavom svake nove tvrdnje: ‘ovo je ples’.” Vidiš li vezu između te tvrdnje i redefinicije koncepta virtuozieta Paola Virna, koji je napravio diskurzivni pomak od virtuoznosti kao tehničkog savršenstva prema virtuoznosti kao svakoj akciji koja vlastito ispunjenje nalazi u sebi samoj, bez vanjske objektivizacije? Koje su performativne posljedice redefiniranog koncepta virtuoznosti i radikalne uključivosti sadržane u tvojoj izjavi?

Performativni iskaz “ovo je ples” nikad ne dolazi samostalno. Izvedbe proizvode iskustvo i diskurs, s time da se diskurs zasniva na vezi između tog iskaza i proizvedenog iskustva. Proizvod virtuoznog rada unutar izvedbe ima kulturalnu vrijednost; on je definicija kao i ponovna procjena ustaljenih vrijednosti. Političan je jer je prijedlog određenog načina komunikacije i odnosa prema objektu (osobi, situaciji). Iznošenjem novih načina odnosa prema nečemu, to nešto može se mijenjati u umu gledatelja (npr. promatranje tijela kao ne-ljudskog), a takav način promatranja (odustajanje od gledanja onog što se uobičajeno smatra ljudskim karakteristikama) može biti uopćen, može postati alat koji služi za promatranje drugih objekata (ne samo to određeno golo, naglavačke okrenuto tijelo, već bilo koje tijelo).

Jan Ritsema osnovao je PerformingsArts Forum (PAF) u Reimsu kao novi edukacijski i produkcijski model koji bi trebao razvijati ne-represivni sustav školovanja. Što misliš o tom modelu? Prema tvom prijašnjem iskustvu s njim, što vidiš kao prednost takvog modela u usporedbi s institucionalnim modelima školovanja u plesu?

Umjesto uobičajenog odbora direktora/nastavnika koji odlučuju što bi studenti u kojem vremenskom roku trebali usvojiti, PAF pokušava znanje učiniti dostupnim bez nekog reda. Zasniva se na ideji da ljudi žele učiti i da znaju što žele učiti, te da slijediti te interese više obogaćuje nego učiti kako prilagoditi izvanjske koncepte. Učinivši dostupnima mogućnosti prakse i teorijske misli, nudeći ulaganje u otvoreni bazen alata prema vlastitim interesima, PAF želi omogućiti umjetnicima da razviju vlastitu praksu. To dolazi iz pretpostavke umjetničke prakse kao nečeg osobnog (umjetnik produbljuje pristup nečemu što ga posebno zanima) i zajedničkog (pojam izvedbe širi je od pojedinačnog uloga, a svaki se ulog smješta u odnosu prema izboru dijelova).

Mene zanima sustav koji proizvodi znanje bez proizvodnje funkcija i zadanih hijerarhija.

Druga prednost u projektu PAFa je nedostatak razlikovanja između učenika i učitelja. Čini mi se da izvedbeni umjetnici uključeni u PAF smatraju svoj rad trajnim procesom učenja. Ono što se uči je velik broj načina kako nešto učiniti: kako raditi zajedno, kako učiniti neku ideju preciznom, kako povezati različite elemente u koherentan spoj koji će živo prenijeti ideju, itd. Stalno istražujemo te mogućnosti, a ono što bi se moglo naučiti u konvencionalnom smislu nosi rizik da postane zastarjelo baš u onom trenutku u kojem se prenosi kao nepobitno znanje.

Mårten Spångberg je primijetio da se tijekom drugog dijela devedesetih istraživanje “pojavilo na horizontu kao spasitelj izvedbenih umjetnosti” i kako je sad tu funkciju preuzela edukacija. Kako shvaćaš taj prijelaz u trenutnoj cirkulaciji na europskom umjetničkom tržištu?

Europsko umjetničko tržište funkcionira prema jednom formatu proizvoda i proizvodnje: ono je sistem financiranja/proizvodnje radova razvijenih unutar nekoliko mjeseci, namijenjenih za prikazivanje u kazalištima kroz otprilike jednosatne programe koji mogu lako ići na turneje od mjesta do mjesta. Istraživanje se pojavilo kao mogućnost rada izvan tih okvira; te velike institucije nude novac i prostor za “neproduktivne” periode rada. Istraživanje je tako postalo kutak za alternativne pokušaje koji se nisu mogli provoditi na tradicionalnom tržištu, pokušaje zasnovane na tom da se ne zna što će istraživanje donijeti zbog čega je nemoguće obećati proizvod za turneju. Obrazovanje na način na koji se danas o njemu raspravlja, također se zasniva na sumnji i zajedničkom istraživanju.

S druge strane, diskusija o obrazovanju koju predlaže npr. Rancière, direktno povezuje “vruće” teme kao što su zajednica, dijeljenje i neautoritativne veze. Rancièreova kritika odnosa učitelj-učenik zasnovanog na učiteljevoj procjeni učenikova nedostatka i takvom održavanju hijerarhije odgovara drugim kritikama kao što je ona o spektaklu kao nametanju moći.

Postoji također i činjenica da obrazovanje još uvijek slijedi sheme nastale u vremenima kad su izvedbene umjetnosti bile jasnije podijeljene na ples, kazalište, itd., i kad su ih podučavali više kao tehničke vještine nego umjetničke prakse. Realizacija ove smjene iznosi potrebu za drugačijim načinima formiranja mladih umjetnika.

Radiš i kao plesni pedagog; kad spominjemo Rancièreovu kritiku odnosa učitelj-učenik i načine formiranja mladih umjetnika, pojavljuje se pitanje tvog načina prijenosa znanja. Imaš li specifičnu metodologiju i kako ona, u kontekstu Rancièreovog prijedloga, izbjegava učenikovu ovisnost o učiteljevom objašnjenju?

U onih nekoliko puta kad sam podučavala, pokušala sam uspostaviti odnos gdje je moje neznanje jednako onom drugih ljudi, tako da smo svi mogli mnogo naučiti i otkriti. Moje prvo takvo

iskustvo bilo je u faveli u Brazilu, s tinejdžerima. Loše sam govorila portugalski, oni nikad nisu improvizirali na način suvremenog plesa, pa sam im odlučila dati improvizacijske alate (= igre, postavljanje pravila, svijest o grupi i vlastitom položaju...) bez da išta pokazujem ili komentiram kvalitetu onog što su napravili s njima. Moja ideja iza ne-pokazivanja bila je da ostavim dosta prostora za interpretaciju, jer su učesnici imali odnos prema pokretu vrlo različit od mog; htjela sam im pružiti alate bez stila.

Još jedno iskustvo bilo je rad u EkS-sceni u Zagrebu prošlog lipnja. U tom slučaju Alix Eynaudi i ja smo bile pozvane podučavati izvođače koji su nama slične dobi i u sličnom razdoblju profesionalnog života (izvode zajedno s drugim ljudima i rade na vlastitim radovima). Rad smo započeli zajedno odlučivši što nam je bilo važno u tom trenu. Razmjena se bazirala na razgovoru, koliko smo mogli, i isprobavanju jednostavnih situacija kojih smo se mogli dosjetiti kako bismo isprobali ideje o kojima smo razgovarali.

Čini se da je umjetnost preuzela edukaciju kao pokušaj preživljavanja unutar logike neoliberalne ekonomije. Umjetnost se, kao što je ustanovila Bojana Cvejić, pored stalnog financijskog deficita i nedostatka ekonomske samoodrživosti, može uključiti u tu logiku samo proglašivši sebe specijalnim oblikom proizvodnje znanja. Kako ova promjena u ideji umjetnosti utječe na tvoj rad?

Nisam sigurna. Mislim da su me uvijek zanimale umjetnost i koreografija kao medij, i radom na projektima pokušavam shvatiti načine njihova funkcioniranja. To znači da učim o izvođenju i reprezentaciji proizvođači predstave i gledajući predstave. Ali možda je ova promjena načina na koji djelo opravdava svoju nužnost omogućena ranijom promjenom načina rada na određenim predstavama, što se dogodilo krajem devedesetih s ljudima poput **Jérômea Bела**. S tim djelima, predstave su se pojavile kao nešto što gledatelji mogu shvatiti cijelim umom, uključivši refleksiju. Kad promatramo umjetnost kao nešto što tjera ljude na razmišljanje, već je možemo smatrati proizvodnjom znanja. Studirala sam tijekom tog perioda, a počela sam raditi 1998., tako da na moj pojam o plesu poprilično utječu takve perspektive.

Odlučno si izjavila da bilo koja tema, kad joj se pristupa kroz predstavu, ulazi u područje reprezentacije. Što vidiš kao primjerene anti-reprezentacijske strategije u teatru? Umnožavanje razina reprezentacije tako da mnogostrukost i isprepletenost reprezentacijskih slojeva čine nemogućim otkrivanje izvora reprezentacije i sukcesivnih reprezentacijskih lanaca, ili nešto drugo?

Možda bismo trebali razjasniti što zovemo "reprezentacijskim strategijama". Za mene su to metode koje se upotrebljavaju kako bi prikazali stvarnost na sceni. Stvarnost se sastoji od izvedenih radnji, ljudi koji ih izvode, ljudi koji

gledaju kao i odnosa koji se razvijaju između ta tri dijela; kako izvođači rade to što rade, kako gledatelji gledaju i kako stvaraju odnose prema izvođačima i onom što izvođači rade, kako se izvođači odnose prema gledateljima itd. Sve to se proizvodi upotrebom kodova, konvencija koje su opće razumljive i koje mogu stvoriti nova značenja izmjenama u njihovu slaganju.

Zanima me pokazivanje strategija tako da budu vidljive, tako da se može o njima razgovarati kao i o njihovom predmetu. Izbor načina reprezentacije je presudan u radu jer definira vezu koju umjetnik može imati s njim. U svom radu pokušavam odabrati predmet i način reprezentacije tako da budu usko povezani. Za *Crystall* smo Alix i ja uzele arhetipske scenske postavke plesačice (kao što je objekt, kao što je "čista" formalna kompozicija, kao što je mačka, itd.) i prikazale ih kao takve (tj. ne kao medij koji bi pričao priču mačke); za *J'aime*, **Anne Juren** i ja koreografirale smo plesne dijelove na osnovi jednostavnih koreografskih elemenata kao što su prostor ili kvaliteta pokreta koju izražavamo na energičan i strastven način, u stilu klupskog plesanja. U tom radu htjele smo ispitati "zabrane" u plesu kao što su izlaganje plesačica kao seksualnih bića za voajerski užitek gledatelja, ili narcizam, i prikazati sebe kao subjekte ravnopravne i poštovane (iako žestoke) razmjene užitka i žudnje. Prepoznatljivi koreografski alati korišteni su da bi se održala svijest o složenom aspektu takve situacije i kako bi se ona mogla direktno povezati s poviješću koreografije. U *Quotation marks me*, radila sam koreografiju suprotstavljajući citate **Doris Humphrey** i **Yvonne Rainer**, jer je svaka napisala svojevrzni koreografski manifest koji se po mnogočemu razlikuju u prijedlozima forme, kao i ideološki. Dispozitiv je minimalan (bijeli pod i pozadina, bez glazbe i svjetla osim svjetla projektorala), a kompozicija suha, ali pokreti posjeduju potencijal da se iščitaju kao emocionalni ili dramatični; reći ću bez uvijanja, htjela sam simultano slijediti dva suprotstavljena prijedloga i omogućiti publici da gleda djelo istovremeno kao konceptualni rad (ideju za čitanje) i kao ekspresivni rad (konfliktnu situaciju). Radije bih učinila reprezentaciju eksplicitnom nego nejasnom jer mislim da je nužan kanal, kao i jezik. Pod reprezentacijom podrazumijevam sve što se događa na sceni kako bi nešto postojalo. Reprezentacija je realnost i proizvodi realnost; ona nije nešto lažno ispred nečeg autentičnog. Razjasnivši sučelje između stvaratelja i gledatelja možemo se približiti razmjeni, a sama razmjena može postati tema.



Production of Knowledge without Predefined Hierarchies

conversation with Alice Chauchaut

interview by Oliver Frlić

Last year, during the symposium “Politics of Virtuosity”, you had the opportunity to present your work in Croatia for the first time. You performed *Crystalll* and what was most significant about this performance was its reconsideration of the position of the spectator. *Crystalll* is conceived as a spectator’s dialectical movement in-between on the one side of his/her own non-critical fascination and absorption by this ornament on the plane of spectacle, and the mechanisms embedded in the performance that produce a critique of his/her own regime of spectatorship. Could you situate your performance in a broader context of the paradigmatic attempts that have been made in the direction towards a critique of the regime of spectatorship in performing arts?

After the development of dance as performance that led to ballet, and early modern dance with choreographers such as **Ruth Saint-Denis** or **Martha Graham**, where the stylisation of movements was also a stylisation of bodies by formatting them to produce an ideal body, post-modern dance saw the appearance of an “anatomically correct” body that would move gracefully without hurting itself. Parallel to this development, German expressionist dance and tanztheater as represented by i.e. **Pina Bausch** or **Meg Stuart**, started displaying emotionally shattered characters or monstrous bodies, problematizing the rigid imposition of ideal features onto (real) imperfect bodies, as a metaphorical reaction to (spectacle) society’s oppressing regime. The spectator in such performances is often addressed as a voyeur or “bad” consumer.

Since the mid-nineties another type of critical approach has been developing with choreographers such as **Xavier Le Roy** or **Mårten Spångberg** who have produced self-reflexive spectatorship. The audience, in cases like *Self-unfinished* or *Powered by Emotion*, has to become aware of its own reading patterns (the need to recognize a human body, the demand for technical skills that would be bigger than its own) whilst being offered a chance to watch from a different perspective (a body can be looked at as a machine or an animal, empathy can arise from investing effort and appropriation as a generous offering).

Alix Eynaudi and I worked in a similar way on *Crystalll*, relating more directly to the discussion around the exposure of female dancers becoming objectified in the same time as idealized.

If we consider your artistic work also as a production and transfer of knowledge, what kind of knowledge is to be transferred? What is the difference through which this knowledge produces itself? Could this knowledge escape the hierarchies and powers which are inscribed in its concept?

We wanted to bring the audience to a similar duality as the one we found between the two of us; Alix coming from ballet and aestheticizing contemporary practices (she worked with **Anne Teresa de Keersmaecker** for seven years) and myself coming from more critical approaches to dance conventions. Collaborating for us meant confronting these (roughly described) perspectives, and sharing the situation where each of us could say “well I can understand what you’re saying and I can associate with it to a certain degree, but still I do believe that...” This work was an opportunity to revisit our own integrated ideologies, not to flatten them out or come to a conclusion, but to activate their fundaments through practice.

Crystalll aims at bringing the spectator into the centre of the dialectical movement you described. This activity can be seen as the knowledge to be transferred by the performance, or rather, as the discursive practice that we want to share. So that the knowledge implied is one of activity. This is an experience produced by spectacular means that are simultaneously clearly recognizable and effective. It is important to us that the discussion be shared through experience rather than demonstration, so that the spectator invests both perspectives rather than remaining at a distance. Without experience no knowledge is transferred there.

The power hierarchies inscribed in *Crystalll*’s topic (objectification of the ballerina by the viewer, imposition of power by the piece of art onto the viewer who is supposed to adore, i.e. to let go of her critical abilities) are made visible; they are not escaped but disempowered by their objectification.

You write: “Choreography’s formal possibilities are redefined with the appearance of each new proposal: ‘this is dance’.” Do you see a relationship between this statement and **Paolo Virno’s** redefinition of the concept of virtuosity which has made a discursive shift from virtuosity being considered as technical perfection to virtuosity being considered as every action which is fulfilled in itself, without an external objectification? What could be the performative consequences of the redefined concept of virtuosity and radical inclusivism which is resumed in your statement?

The performative utterance “this is dance” never comes alone. Performances produce experience and discourse, the latter on the base of the relation between that same utterance and the experience produced. The product of virtuoso activity in performance is cultural value; it is the definition as well as the re-estimation of formerly established values. It is political because it is the proposition for a particular way of communicating and of relating to an object (a person, a situation). By bringing up new ways of relating to something, this something can be changed in the viewer’s mind (for example watching a body as not human) and the way of watching (looking away from the usually considered human characteristics) can be generalized, can become a tool to be used onto other objects (not just that specific body naked upside down but also any body).

Jan Ritsema has founded **PerformingsArts Forum (PAF)** in Reims as a new educational and production model which should develop a non-repressive way of schooling. What do you think about this model? According to your previous experience with it, what do you see as its advantage in comparison with institutional models of education in dance?

Instead of the usual board of directors/ pedagogues deciding on what should be integrated in how much time by the students, PAF proposes to make knowledge available without order. It’s based on the idea that people do want to learn and know what they want to learn, and that following these interests is more enriching than learning how to adapt to proposals from the outside. By making possibilities of thought and practice available, by feeding into an open pool of tools according to their own interests, PAF aims at allowing artists to develop their own practice. This comes with the consideration of arts practice as something both personal (one deepens an approach to something that one is particularly interested in) and common (the notion of performance is broader than each input, and each input situates itself in relation to a choice of parts).

I’m interested in a system that produces knowledge without producing functions and set hierarchies.

The other strong point in the project of PAF is the absence of the pupil-master differentiation. I think

that performance makers involved in PAF consider their practice as an on-going process of learning. What is to be learned is a lot of how-to’s: how to work together, how to make an idea precise, how to bring various elements into a coherent ensemble that will bring the idea alive, etc. We are continuously researching possibilities for that, and what could be taught in the conventional sense runs the risk of becoming obsolete at the very moment it is passed on as a solid piece of “knowledge”.

Mårten Spångberg has noticed that during the second part of the 90s research “showed up on the horizon as a savior of performing arts” and now this function is taken over by education. How do you conceive this transition in current circulation within the European art market?

The European performance market functions on one format of product and of production: it is a system of funding/production of works developed in a couple of months, meant to be shown in theatres for a program that lasts around an hour, and to tour easily from venue to venue. Research appeared as a possibility for working away from these requirements, and big institutions offered space and money for “non-productive” work periods. Research thus became a niche for alternative attempts that couldn’t be followed within the traditional market, based on not-knowing already what was to be found and therefore not producible as the promise of a tourable product. Education as it is discussed nowadays is also based on doubt and shared research.

On the other hand, the discussion on education as fed for example by **Rancière**, directly links to “hot” topics such as community, sharing, and non-authoritative relationships. Rancière’s critique of the master-pupil relation based on the master’s evaluation of the pupil’s lack and thus on the maintenance of hierarchy responds to other critiques like that of spectacle as an imposition of power.

There is also the fact that education still follows schemes developed at times when performing arts were more clearly separated into dance, theatre, etc., and were taught more as technical skills than artistic practices. The realization of this shift brings up the demand for different ways of forming young artists.

You also work as a dance pedagogue and mentioning **Rancière’s** critique of the master-pupil relation and ways of forming young artists brings up the question of your knowledge-transferring mode. Do you have any specific methodology and how, in the context of **Rancière’s** proposal, does it evade the student’s dependency on the master’s explanation?

In the few times I taught, I tried to establish a relation where I ignored as much as the other people, so that all had as much to learn and

discover. My first experience was in a favella in Brazil, with young teenagers. My Portuguese was pretty poor, they had never improvised in the sense of contemporary dance, and I decided to give them improvisation tools (games, rule-making, awareness of the group and one's own positioning...) without showing anything or commenting qualitatively what they did with them. My idea with not showing was to leave a lot of space for interpretation, as the participants had a relation to movement that was very different to mine; I wanted to give the tools without the style.

Another experience was last June in Zagreb with EkS-scena. In that case Alix Eynaudi and I were invited to teach performers that were at about the same age and moment in their professional life (performing with people and developing their own works) as Alix and I were. We started the work with deciding together on what was important to us at that time. The exchange was based on telling as much as we all could and trying out simple situations we could think of to try out some ideas discussed.

It seems that education is taken over by art as an attempt to survive within the logic of neoliberal economy. Art, besides its constant financial deficit and lack of economical self-sufficiency, can be integrated into this logic only by proclaiming itself as a special form of knowledge production, as it was asserted by Bojana Cvejić. How does this shift within the idea of art affect your work?

I'm not sure. I think I was always interested in art and choreography as a medium, and doing projects is a way of trying to understand its way of functioning. That means that I learn about performance and representation by producing performances and by watching performances. But maybe this shift in how work is justifying its necessity was made possible by an earlier shift in how some performances were made, which happened at the end of the 90s with people like Jérôme Bel for example. With such works performances appeared as something spectators could apprehend with their whole brains, including reflection. When we consider art as something that makes people think, we can already consider it as knowledge production. I studied during that period and started working in 1998, so that my idea of dance was very influenced by such perspectives.

You decisively stated that any topic, when addressed through performance, enters representation. What do you see as an appropriate antirepresentative strategy in theatre? A multiplication of the levels of representation so that multitude and intermingling of representative layers make it impossible to detect the representative origin and successive representative chains? Or something else?

Maybe we should make clear what we call "representative strategies". For me these are the methods used to produce a reality on stage. This reality is made of the actions performed, the people performing and the people watching as well as the relations developed between these three parts; how do the performers do what they do, how do the spectators watch and relate to the performers and their actions, how do the performers relate to the spectators, etc. All this is produced by the use of codes; conventions that are commonly understood and that can create new meanings through shifts in their arrangements.

I'm interested in making strategies visible, so that they can be discussed together with their object. The choice of mode of representation is crucial in a work as it defines the relationship one can have to it. In my work I try to match object and mode of representation as tightly as I can. For *Crystall* Alix and I used archetypical stagings of the female dancer (as an object, as a "pure" formal composition, as a feline, etc.) and presented them as such (i.e. not as a medium to tell the story of a cat); for *J'aime*, **Anne Juren** and I choreographed dance sections on the basis of simple choreographic elements like space or movement quality which we dance in a very energetic and lustful way, in the style of club dancing. In that piece we wanted to interrogate "interdictions" in dance like the exposure of female dancers as sexual beings for the voyeuristic pleasure of the spectator, or narcissism, and to present ourselves as subjects of an even and respectful (though intense) exchange of enjoyment and desire. The recognisable choreographic tools were used to keep an awareness of the composed aspect of such a situation and directly link it to the history of choreography. In *Quotation marks me*, a solo, I developed a dance by putting in relation quotes from **Doris Humphrey** and **Yvonne Rainer**, who each wrote a sort of choreographic manifesto that differ a lot in their ideologies and thus formal proposals. The dispositif is very minimal (white floor and backdrop, no music or light except for the light given by the beamer) and the composition, dry, but the movements have the potential of being read as emotional or dramatic; to put it bluntly, I wanted to simultaneously follow the two opposite proposals and make it possible for the audience to watch the piece as a conceptual work (an idea to read) as well as an expressive work (a conflictual situation). Because I do think representation is a necessary channel, as language is, I prefer to make it explicit rather than blurring it. With representation I mean whatever is done on a stage to make something exist. Representation is a reality and produces reality; it is not something fake placed in front of something authentic. By clarifying this interface between maker and spectator we can get closer to an exchange, and the exchange itself can become the topic.

material
performance
moments

work
language

audience
documentation

permanent/
diamond

memorable/
marilyn monroe
manifestation/
production

history
future
forever

vision/representation

pyramid v
economy
4 500 years
1 642 500 days
39 420 000 hours
2 365 200 000 minutes

Self Unfinished
50 minutes
The Great Pyramid of Giza = 47 304 000 performances
1/47 304 000

Economy
Self Unfinished = 3 000 euro/show = 141 912 000 000 euro
Reference
Swedens GNP was 254 600 000 euro in 2004
www.PassionDC.com

(artist-audience, audience-audience, artist-artist, audience-staff, staff-artist, staff-media, artist-media, audience-media...)
- Relational aesthetics – coming community – whatever always of equal importance
- Having something in common vs. Having assignment
- How can permission giving be heterogenizing? Not a command, but when does it start to be engaging? A set up of activation. How can you produce the awareness?
The production of particular thresholds which produce certain kind of balances for certain communities.
Permissions
- small subtle things that can be done which trigger other behaviors
- organizing things differently; flip bar (circle-bar); deleted to messages
- to give permission to nag - to make it an integral but also productive

FUNCTIONAL SHARINGS OF SPACE
- things spilling over/overlapping
- the black box issue (200m2) is it neighbor or is it neighboring?
- open space doesn't function (parallel events - noise) - we should open the protocols so that people have a clear idea how the space operates

PUBLIC SPACE
- occupy private space and make it / produce it as public
SITE
PROTOCOL
PERFORMATIVE SPACE
ACCESSIBILITY
ALMOST THERE
SOCIAL INTERACTION
ENGAGEMENT
OPERATIONAL MODEL
INSTRUMENTAL MODEL
ECONOMY
MOBILITY/TEMPORALITY
OWNERSHIP/AUTHORSHIP
RESPONSIBILITY
APPEARANCE

Group no.1 (Ivana, Siegmund, Celine, Tor)
3 modi operandi:
Theatre as a working group
Theatre as an active space
How it inhabits an environment

TEEN SPIRIT - theatre of becoming
UNDER-AGED ENTREPRENEUR (The theatre invests in its own capital)
MARKING TERRITORY - theatre marked as a site (+marketing)
CUMULATIVE OPERATIVE PROCESS
PERFECT HOST ('unexpected' generosity on different scales, loyalty,

The Montessori Theater Bazaar

Two points are sociability and distribution.
Sociability: provide facilities and incentives for exchange, discovery and knowledge production around theater.
- situating TT in the city center, on/as a public square
- enabling a bazaar that can include the festival's program on the same level as self-produced activities
- placing the theater room in the physical center of the place, as the motor for the various activities happening in TT facilities and incentives
- bar
- awareness of performances being prepared as well as shown, as one activity within the building
- library
- video juke-box
- lectures / presentations
- wifi
- exhibitions
- stewards to inform people on how to use the place (eg. hang curtains to create intimate spaces) and activate discussions
producing of the social culture
outsourcing
...

DISCUSSION ON SOME KEY CONCEPTS

Group no.2 (Tom, Marten, Ivan, Andrea, Erik, Ulrike, Nikolina)

TRANSPARENCY

- Connected to isolability – do we want to have image of public outside or we want to tell them something is going inside
- What kind of walls?
- Architectural transparency
a. user is able to see how the system functions in its totality
- understanding the system empowers the possibility for engagement
b. enabling platform in terms of infrastructure

Isolability:

1. Concrete physical isolation of the space
a. To what extent we isolate a performance space?
2. Who has access to what in the whole disposition of the building?

One directional transparency – audience has little opportunity to hide
Two or multi-directional idea
Accumulative process – transparency on the level of negotiation – how does that become transparent
Transparency of the organization much more appealing

Also the transparency of the labor inside the theatre
How can we think the building as having multiple views
It's not an all out transparency – more on the line of clarity in terms of who has access to what?
Graded.

Economy of the project

How we manage facilities and time-slots
Setting up the company – un-de-raged entrepreneur
- process – usefulness in terms of production of knowledge
Little things that shift the ideas of use of public space.
Occupying a part of the public space and make the surrounding space as usable.
What is going on that particular space during a year? – even further: ownership, trafficking, Karmelplatz (skating)

ENGAGABILITY

Of theatre as space, building, object, ensemble of objects
Of social interactions between the agents concerned

HOLLYweed

International Festival: The Theatre

— how the theatre inhabits its site) —

ECONOMY OF MEANS — hand made / supermarket /

MINOTAUR — (weird common denominator vs. culture)

PIMP MY RIDE / dressing up / what is the gesture in doing that? Gesture of excess — the speed of change, celebrated moments of newness — / economy of means in terms of time

ACTIVATION AS SOCIAL ENGINEERING.

FRIENDLY TAKE-OVER

ONE NIGHT STAND VS. LOVE AFFAIRS — conditions within which we can operate with others — trust - protocol

OUTSOURCING

Building site is open, active and activating.

Operational model — necessary for the building to function

Instrumental model — how the building functions in relation to the rest

Taking private space and making it 'relatively' public for a while (discovery, re-claiming of space which is not available) rather than taking public space and making it relatively public /

Graz: political situation, small scale negotiation

Build as fast as we can

Maximization of public use!!

meta-language of the building

IN COMMON (Toril Sollitt's definition)

— cumulative approach to the building

— sociable stuff

— what is it? how does it look or is it looking throughout a process the building

The Zagreb group proposal:

Construction site

Modular site

The Theatre

Four layers of activation:

1. Construction as a performance
2. Content, problems, outsourcing coordinated by The Theatre team
3. Alien logics for design and organization of space (thought in terms of duration of the project as a whole)
4. Needs of the festival
 - a. black cube
 - b. bar
 - c. foyer

Envisualisations:

1. Constant construction site eg. to think foyer built at the entrance of the Schlossberg tunnel (which contains a theatre) but that foyer can also be inside the theatre.
2. Modular structure — platform hovering above the modular structure which is being re-constructed again and again

In order to sustain capacities of criticality "The Theatre" has to suggest different models for production and maintenance.

"The Theatre's" strategy must destabilize finitude of the structure and undermine possibilities for labeling.

Theatre was originally a public activity engaged in a public space. It was drama and story as much as it was a lived situation of socio-political exchange. Theatre was an activity that provoked differences in society, if not through direct critique so through allegories. Today theatre is private activity and the theatre is located in private space. It has lost its potentiality for actual exchange. Audience participation substitutes the once-entitled spectator (now absent in the theatre). What has happened to theatre? Has it lost its very specificity to be a site where individuals share and exchange in processes of subjectivization?

International Festival's project "The Theatre" is an attempt to re-enact the theatre in order to blow life back into its machinery. Not through a performance but through an actual theatre: to produce in situ a full size theatre structure however erected and maintained as a performance within the common realms of performance budgets. Its fundamental idea is to change all that in theatre that is not theatre, starting with its most common denominators: the building, the site. The finished building, with a stage of 12 x 12m with opportunities for a very flexible spatial set up, will be offered to a group of curators and arrangers to be occupied with any program, and toured over a three years period.

The process will function as a kind of open source architecture in which 50 students / choreography students will be involved on a long-term basis to construct and erect the building. The building process will function as a laboratory in progress, or a large scale workshop which is an inquiry, a site for knowledge production and a performance over 30 days to which the public is invited to follow. The project is commissioned by Steirischer Herbst and will be realized in Graz during the autumn of 2007.

International Festival.



**Steirischer
HERBST**

www.international-festival.org
www.thetheatre.at

Sezgin Boynik predaje sociologiju nacionalizma na odsjeku orijentalistike na Sveučilištu u Prištini. Magistrirao je na Sveučilištu Mimar Sinan u Istanbulu, na temi "Situacionistička Internacionala kao moderni avant-gardni pokret". Uređuje i piše za art-ist magazin za suvremenu umjetnost i za istanbulski post-anarhistički magazin Siyahi, prištinski MM itd. Sudjelovao je u mnogim međunarodnim skupovima o punku, anarhizmu, situacionistima itd. Trenutno radi doktorat na temu nacionalizam i suvremena umjetnost.

Sezgin Boynik teaches Sociology of Nationalism at the Oriental Studies department at Priština University. He has received his masters degree at the Mimar Sinan University, Istanbul, with the thesis "Situationist International as the Modern Avant-garde Movement". He edits and contributes to the art-ist magazine for contemporary art, also contributes to: the post-anarchist magazine Siyahi, Istanbul; MM, Priština and others. He has participated in many international conferences on punk, anarchism, Situationists, and other topics. He is currently preparing his doctoral thesis on the topic of nationalist and contemporary art.

Alice Chauchat, koreografkinja i plesačica, u svom radu analitički pristupa osnovama i uvjetima proizvodnje, prezentacije i recepcije izvedbene umjetnosti. Kao koreografkinja radi u suradnji sa drugim umjetnicima (Vera Knolle, Anne Juren, Alix Eynaudi), asistira (Eva Meyer-Keller, Lit Walkey), sudjeluje na projektima drugih (Xavier Le Roy, International Festival), sudjeluje u samoorganizacijskim projektima (PAF-Reims, everybods), piše i predaje.

Alice Chauchat, choreographer and performer, analyzes in her work the fundamentals and conditions in the production, presentation and reception of performances. She choreographs mostly in collaboration with other artists, e.g. Vera Knolle, Anne Juren or Alix Eynaudi. Her other activities involve artistic assistance (e.g. Eva Meyer-Keller, Lit Walkey), participation in other people's projects (e.g. Xavier Le Roy, International Festival), co-development of non-nominative projects (PAF, everybods), writing and teaching.

International Festival je dugoročni projekt na razmeđu arhitekture i izvedbenih umjetnosti koji etablira teritorije gdje naizgled kontradiktorne ekspresije i modaliteti proizvodnje oblikuju našu zajedničku budućnost kroz dinamičke projekte, proaktivne konstrukcije, proizvodnju u stalnoj mijeni i bezuvjetnu velikodušnost. International Festival, platformu kolaborativnih procesa i proizvodnje unutar kulturnog sektora, inicirali su arhitekt Tor Lindstrand i izvedbeni umjetnik Mårten Spångberg.

International Festival is a long-term project that operates between architecture and performance, establishing territories where seemingly contradictory expressions and modalities of production shape our common future through dynamic engagements, pro-active construction, shape-shifting production and unconditional generosity. International Festival is a platform engaged in collaborative processes and productions within the cultural sector, initiated by the architect Tor Lindstrand and performance related artist Mårten Spångberg.
<http://www.international-festival.org>

Mark Jeffery kao docent predaje studentima prve godine na School of the Art Institute of Chicago, na odsjeku izvedbenih umjetnosti. Član je suradničke izvedbene skupine Goat Island: www.goatlandperformance.org U suradnji sa Juddom Morrisseyem razvija *site-sensitive* radove u različitim prostorima i kontekstima, između ostalih: Site Unseen 05&06 Chicago, Nottdance 05 Nottingham, Taxi Gallery Cambridge, National Review of Live Art Glasgow.

Mark Jeffery is currently an adjunct assistant professor at The School of the Art Institute of Chicago where he teaches in the Performance Department and First Year Programme. He is a member of Goat Island, a collaborative Performance group: www.goatlandperformance.org Mark has also developed site sensitive work with Judd Morrissey in numerous spaces and contexts including Site Unseen 05&06 Chicago, Nottdance 05 Nottingham, Taxi Gallery Cambridge, National Review of Live Art Glasgow.

Kirsten Lavers je umjetnica (ona preferira izraz *skrbnica*) koja radi najčešće u kontekstu instalacija/izvedbi koje uključuju participativnost, kuratorski i interaktivni okvir na marginama konvencionalnih umjetničkih prostora/lokacija. www.kirstenlavers.net & www.taxigallery.org.uk Kirsten također surađuje sa crisom cheekom na dugoročnom projektu TNWK: www.tnwk.net

Kirsten Lavers is an artist (or, as she prefers care-taker) whose work has predominantly realised itself through context specific installation/performance often involving participatory, curatorial and interactive frameworks on the outskirts of conventional art spaces/places. www.kirstenlavers.net & www.taxigallery.org.uk Kirsten is also co-collaborator with cris cheek in the ongoing work of TNWK: www.tnwk.net

Antonia Majača je kustosica i voditeljica Galerije Miroslav Kraljević/g-mk, neprofitnog i nezavisnog umjetničkog prostora u Zagrebu: <http://www.g-mk.hr>. Glavna je urednica Art-e-Fact on-line magazina za kulturu: <http://artefact.mi2.hr>, redovito objavljuje u tiskovinama kao što su: Zarez, Kontura, Čovjek i prostor, Praesens, Život umjetnosti te na III. programu Hrvatskog radija.

Antonia Majača is a curator and manager of the Gallery Miroslav Kraljević/g-mk, a non-profit and independent contemporary art space in Zagreb: <http://www.g-mk.hr> She is the editor-in-chief of Art-e-Fact on-line magazine for culture: <http://artefact.mi2.hr> and publishes occasionally in cultural magazines: Zarez, Kontura, Čovjek i prostor, Praesens, Život umjetnosti and is a regular contributor for Croatian Radio III. Program.

Judd Morrissey je pisac i autor programatskih tekstova elektroničke književnosti, njegovi radovi izlažu se i prihvaćena su na međunarodnoj sceni. Predaje na studijima pisanja, izvedbene umjetnosti te umjetnosti i tehnologije na School of the Art Institute of Chicago. Judd je također pridružen član izvedbene skupine Goat Island te surađuje na *site-sensitive* radovima u suradnji sa Maromk Jefferyem.

Judd Morrissey is a writer and programmatic text artist whose work in electronic literature has been widely and internationally received and exhibited. He teaches in the Writing, Performance, & Art and Technology Studies departments at the School of the Art Institute of Chicago. Judd is also an Associate Member of the Goat Island performance group, and has been creating a series of site-sensitive physical/virtual performances in collaboration with Mark Jeffery.
<http://www.judisdavid.com>

Jan Ritsema je nezavisni kazališni redatelj, glumac i plesač. Radi na vlastitim projektima i repertoarnim predstavama. Predstave izvodi većinom u Evropi. Radi na polju eksperimentalnog i političkog teatra. Bavi se istraživanjem na polju kazališta te predaje na umjetničkim akademijama. Živi i radi u PAF-u (PerformingArtsForum) nedaleko od Reimsa u Francuskoj.

Jan Ritsema is an independent theater director, and actor and dancer. Makes his own performances and stages repertory as well. Shows his performances mainly in Europe. Works in the field of experimental and political theater. Develops research in theater and teaches in art schools. Is based at PAF(PerformingArtsForum) near Reims in France.
<http://www.pa-f.net>

Petra Sabisch je koreografkinja, izvođačica i teoretičarka. Nedavno je realizirala koreografsku orkestraciju eksperimentalne partiture *die schachtel* Franca Evangelista za 10 izvođača, projekt koji je inicirao labor für musik: theater (2006.). Njezin rad uključuje *lecture-performance Contaminated* (2005.), *in situ* audio-koreografiju *Cartographics* (2002.) koreografski istraživački laboratorij: *Laboratoire du désœuvrement* (2001.). Godine 2000. Sabisch osniva produkcijsku kuću Veranda (Pariz/Berlin). Dobitnica je nagrade Nagrada Sveučilišta Greenwich za svoj praktički i teorijski istraživački rad. Objavljuje u međunarodnim publikacijama izvedbenih umjetnosti (Maska, Frakcija, Corpus i sl.) te antologijama (G. Brandstetter/ S. Peters: *de figura. Rhethorik - Bewegung- Gestalt*, München Fink 2002.; N. Finsch/ H. Berressem: *writing events: Gilles Deleuze*, izlazi u 2007.). Od 2004. Sabisch djeluje kao jedna od kuratora produkcijskog i umjetničkog kolektiva Fernwärme im Ausland (<http://www.fernwaerme-berlin.net>). Od 2005. je uključena u rad Performing Arts Forumu u Francuskoj kojeg vode umjetnici i korisnici te u diskusiju o *open-source* taktikama u izvedbenim umjetnostima (<http://www.everybods.be>).

Petra Sabisch is choreographer, performer and theoretician. Recently, she has realized the choreographic direction of Franco Evangelisti's experimental score *die schachtel* for 10 performers, a project initiated by the labor für musik: theater (2006). Her own works comprehend *the lecture-performance Contaminated* (2005), the site-specific and audio-choreographed performance *Cartographics* (2002) and the choreographic research lab: *Laboratoire du désœuvrement* (2001). In 2000, Sabisch founded the production label Veranda (Paris/Berlin). Sabisch is the recipient of the Award of the University of Greenwich (London) for her practical and theoretic research. She has published in international reviews on the Performing Arts (Maska, Frakcija, Corpus etc.) as in anthologies (e.g. G. Brandstetter/ S. Peters: *de figura. Rhethorik - Bewegung- Gestalt*, München Fink 2002 and N. Finsch/ H. Berressem: *writing events: Gilles Deleuze*, forthcoming 2007). Since 2004 Sabisch works as co-curator in the producer and artist collective Fernwärme im Ausland (<http://www.fernwaerme-berlin.net>). Since 2005 she is involved in the development of the artist-run and user-created Performing Arts Forum, France as in the elaboration of open-source tactics in performance (<http://www.everybods.be>).

Nicolas Siepen je sineast, teoretičar i suutemeljitelj projekta b_books koji obuhvaća knjižaru, izdavačku kući i filmsku produkciju. Kao novinar radio je za časopise kao što su Springerin, Texte zur Kunst, Jungle World, FAZ (berlinske stranice), Autonomie artistique, Starship i Artfan, a suizdavač je časopisa A.N.Y.P. i ASSEMBLY INTERNATIONAL. U 90-tima bio je član umjetničke skupine KlasseZwei i benda ZigarettenRauchen, a sudjelovao je na razvoju političko-umjetničkih projekata kao što su A-Clip, INNENSTADTaktionen i microStudio-superplus. Zadnjih sedam godina radi na filmskim projektima zajedno s Tarom Herbst, a trenutno, pored izdavačke aktivnosti za b_books, radi na dovršavanju "novovalovske sapunice" *Le PingPong d'amour*.

Nicolas Siepen is a film-maker, theoretician and co-founder of b_books project including a bookshop, publishing house and film production. As a journalist, he has collaborated with journals Springerin, Texte zur Kunst, Jungle World, FAZ (Berlin section), Autonomie artistique, Starship and Artfan, and he is a co-publisher of magazines A.N.Y.P. and ASSEMBLY INTERNATIONAL. During the nineties he was a member of the KlasseZwei artistic group and the band ZigarettenRauchen, and has collaborated in the development of political-artistic projects like A-Clip, INNENSTADTaktionen and microStudio-superplus. For the last seven years he has collaborated with Tara Herbst, and is now engaged on working on b_books activities and finishing the "New Wave soap-opera" *Le PingPong d'amour*.

Ksenija Stevanović je završila studije muzikologije na Fakultetu muzičke umetnosti u Beogradu, sa radom posvećenom biopolitičkom čitanju problema opere. Bila je jedan od prvih članova Teorija koja hoda. Jedan je od osnivača CHINCH-a: Inicijative za savremenu muziku, "live" i vizuelne medije. Glavni je urednik web žurnala Explicit music, čiji su osnivači Multimedijalni institut iz Zagreba i CHINCH. Organizovala je veći broj koncerata elektronske muzike u Beogradu i Zagrebu. Bila je ko-editor izdanja *Archipelagos of Sound* objavljenog za Muzički Biennale u Zagrebu 2005. godine, zajedno sa Daliborom Davidovićem. Radi kao muzički urednik na III. programu Radio Beograda.

Ksenija Stevanović is a musicologist (Faculty of Music in Belgrade, thesis on biopolitical reading of opera). She is one of the founding members of Walking Theory (Teorija koja hoda), one of the founders of CHINCH: Initiative for Contemporary Music, Live and Visual Media; editor-in-chief of web journal Explicit Music (established by the Multimedia Institute in Zagreb and CHINCH). She has organized numerous electronic music concerts in Belgrade and Zagreb. With Dalibor Davidović she has co-edited the publication *Archipelagos of Sound*, published on occasion of the Music Biennale in Zagreb, 2005. She is a music editor on Radio Belgrade III. Program.

McKenzie Wark spada u najistaknutije teoretičare digitalne kulture. Profesor je kulturnih i medijskih studija na New School University u New Yorku. Prethodno je predavao na Macquarie University u Sydneyu, Australiji. Autor je više knjiga, između ostalog *Dispositions* (Salt Books, 2002), *The Virtual Republic: Australia's Culture Wars of the 1990s* (Allen & Unwin, 1997) i *Virtual Geography* (Indiana University Press, 1994), te koautor nettimeove antologije Readme! (Autonomedia).

McKenzie Wark is probably Australia's most prominent digital culture theorist. He is Professor of Cultural and Media Studies at Lang College, New School University in New York. Previously he taught at the Macquarie University in Sydney. He is the author of a number of other media and cultural theory books, including *Dispositions* (Salt Books, 2002), *The Virtual Republic: Australia's Culture Wars of the 1990s* (Allen & Unwin, 1997) and *Virtual Geography* (Indiana University Press, 1994), and was a co-editor of the nettime anthology Readme! (Autonomedia).

Katherina Zakravsky je kulturolog, izvedbena umjetnica i kuratorica iz Beča. Godine 1999. doktorirala je s tezom o teoriji sveučilišta Immanuela Kanata, godinu 2001./02. radi kao istraživač na Akademiji Jan van Eyck u Maastrichtu (NL), a od tada predaje na umjetničkim akademijama i Filozofskom institutu. Od 2003. surađuje sa koreografom Chrisom Haringom, priprema video i solo izvedbe kao što su "Director's Cut", Faun-Montages (1999.-2004.) i "A Piece Keeping Force" (2004.-06.), niz publikacija političke teorije i kulturalnih studija: "Heilige, Gewänder" (on fetishism and fashion), 1994, "Crossworldnaturalisation" (Querverwelteinbürgerung), u: *Achtung vor Anthropologie*, 1998. i "Re-Membering Le Sacre", u: Krassimira Kruschkova, Nele Lipp (Hg.): *Tanz anderswo: intra- und interkulturell, Jahrbuch Tanzforschung*, Bd. 14. Sudjelovala je u nizu laboratorija koji su se bavili izvedbenim umjetnostima, plesom i teorijom u sklopu bečkog Tanzquartiera kao što su

"Do the Camp", 2002. i "Trans-Late" (sa Bojanom Kunst, Irinom Sandomirskayom i Hoomanom Sharifijem), 2006. Godine 2004 započinje suradnju sa Emilom Hrvatinom na projektu "first.world.camp" koji je naslijedila evropska mreža projekata "CampProject" (raniji naslov "Supercamp") koji se bave transdisciplinarnim pristupom pojavnosti kampova kao društvenih simptoma.

Katherina Zakravsky is a cultural theorist, performance artist and curator based in Vienna.

In 1999 she finished her thesis on Immanuel Kant's theory of the university, in 2001/2 was Researcher for theory at the Jan van Eyck Academy, Maastricht (NL), and has since held several teaching jobs in art and music academies, the institute for philosophy. Since 2003, her work includes: collaboration with the choreographer Chris Haring, several video and solo performances such as "Director's Cut", Faun-Montages (1999-2004) and "A Piece Keeping Force" (2004-6), several publications on political theory and cultural studies such as "Heilige, Gewänder" (on fetishism and fashion), 1994, "Crossworldnaturalisation" (Querverwelteinbürgerung), in: "Achtung vor Anthropologie", 1998 and "Re-Membering Le Sacre", In: Krassimira Kruschkova, Nele Lipp (Hg.): *Tanz anderswo: intra- und interkulturell, Jahrbuch Tanzforschung*, Bd. 14. She has participated in several laboratories on performance, dance and theory issues at Tanzquartier Vienna such as "Do the Camp", 2002 and "Trans-Late" (with Bojana Kunst, Irina Sandomirskaya and Hooman Sharifi), 2006. In 2004 she began collaboration with Emil Hrvatin on the project "first.world.camp" that led to the European network project "CampProject" (former name "Supercamp") on a transdisciplinary approach to the emergence of camps as social symptoms.

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